THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIX., No. 478. NEW YORK: SATURDAY, FEBRUARY 25, 1888. PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

Ellen Terry's Nervous Organization—A Scientific Analysis of Her Temperament—The Pathologic and the Poetic Schools of Criticism—Miss Terry's Olivia and Mr. Irving's Dr. Primrose—The Restlessness and Lack of Intensity of the Former, the British Formality, Precision and Ingrained Artificiality of the Latter—The Unbridled Realism of this Production—Some Stray Babblement.

A more highly strung, nervous organization than Ellen Terry's I have never seen try to act. The tension of muscle under nervous strenuousness is continuous. This betrays itself to the eye in the constant endeavor of the organism to relieve itself in some kind of motion. Her involuntary starts, her little darting actions without other meaning than the effort of the nervous energy to expend itself along the mucles, the unpremeditated strides, the curiously irrelevant use of her arms: the freedom when she gets into rapid motion—all these show unmistakably how wrought is her condition.

Such organization have very little repose. They are self conscious to a morbid degree. Their surface nerves of sensation feel not only every passing breath but suffer from a thousand inflictions that are only imaginary.

Once understand this organization—capricious, undisciplined, now carolling and now groaning, with no mean of experience, but always on the peak or in the slough of sensation—and you can fix the status of Miss Terry as an actress with some degree of scientific accuracy.

And here let me remark parenthetically that, of all things, we need just now scientific accuracy in dramatic criticism and not æsthetic sentiment. The Charles Lamb and Hazlitt school of judgment is not born of our positive intellectual atmosphere. Rhapsody is of less value than literal facts.

The actor of our day challenges a scrutiny that is physical as well as poetic. His personality has overridden his identity. He does not care to preserve the illusion of the play in his person. He solicits attention to his individuality, his physique, his or her good looks, good health, good limbs.

The best we can do is to apply the test that he invites, and when Clara Morris obtrudes her invalidism into art, we may meet it with pathological acumen. When Mrs. Potter exhibits her clothes, we may bring the technique of the loom and the haberdasher. When Miss Terry parades her temperament we may study her temperament.

Nothing but the cold, hard facts of the scientific method will meet the hard, barren claims of the animalists and materialists who obtrude their persons and their weaknesses into a domain of illusion.

The trouble with the æsthetic school of dramatic criticism is that it imputes to the actor those qualities which exist only in its own imagination. It always regards the facts through the *aura* of its own fancy. It always sees just what its sympathy for the individual desires to see. Obviously its measurement of values can have no scientific value.

Ellen Terry is what is called in the criticism of sensibility "a charming woman." The phrase is an obliging one that fits Ada Rehan, Sadie Martinot, Mrs. Potter and Mrs. Langtry, with the same nicety that it fits Miss Terry. It is a verbal mantle used to cover up the poverty of judgment in the critic, and the poverty of achievement in the actress.

It means only that the personality of the performer pleases the eye.

Miss Terry is charming. But she is more. She is an artiste whose best endeavors are limited and marked by the abberations of a temperament over which she has not the slightest volitional control.

If the crossing waves of nervous energy in her do not transmute themselves along the muscles into some kind of action, she is at her worst in the portrayal of character or passion. If they do, she is at her best. Equanimity of faculty is unknown to her. Her most "charming" gyrations are the effluence of a low condition of hysterics. She is liable to weep, or to sing, or to dance at the most inopportune moments.

Watched and collated as this has been in her more ambitious efforts before, it was never so apparent as in her attempt to play Olivia. If any exhibition were needed to convince the cool observer that the actress is intrinsically a comedienne, and incapable of expressing with any degree of sympathetic cogency the secrets of sorrow, passion, and suffering, it was furnished in Mr. Will's pretty domestic drama of Olivia.

This old-fashioned story of parental and filial love pivots on the relationship of a loved daughter to a benignant and worthy father. The poignancy of it all resides in the apparent wrong done to the father's heart by the daughter. Relative suffering is implied and is the purpose of the story, and it is Mr. Irving's and Miss Terry's portrayal of the suffering and the nobleness of character that triumphs over it that arrests the best attention and furnishes the test of their acting strength.

So far as Miss Terry's efforts went they were distinguished by flashes of temperament, not irradiated by a steady creative glow of endeavor. Her treatment of her father at his crisis of bereavement was at one moment splendid in its filial tenderness—and instinctively she marked the difference between filial and amatory love in her manner of endearment. Her very attempt to nestle in his bosom was the unconscious action of a wounded bird. Her clinging to him had in it all the eloquence of helplessness turning to an ark of strength and safety.

But this was all momentary. The very next instant her endearments were less those of a daughter than of a wife. A new mood had swept over her, and whatever the mood it appears to be imperative that she shall expend some of it in spasmodic rushes without purpose; in striding aimlessly, but "charmingly," about; in gesticulatory sweep of her arms; in spastic jerks of her head.

Anything more delightful to the eye than Olivia's treatment of the man who is her lover and whom she believes to be her husband, before he breaks to her the news that he has deceived her, I have not seen. The dainty capriciousness of her happiness is well worthy of the word "charming." It is the very waywardness of an impulsive and feminine joy that cannot help being exacting and coquettish, and effusive. It flits about on wings of irrelevancy. Like all natural joy it takes little heed of the way, being only too happy in the going. It parades itself for a few moments in its little freedom triumphantly, for the comedienne now finds her impulses streaming along the involuntary muscles. Motion has come to her rescue. She skips, hops and jumps. She sweeps her long train up and strides out in an improvised minuet. She throws herself down. She springs up. She snaps her finger in the air. All the restlessness of soubrette is awake, and every step, curve, impulse is "charming." So her audience break out into rapturous applause. They would have this go on.

But there is other work to do. Certainly the pleasure of the girl is not the acme of the play; rather let us believe it to be in the crushing of all joy, for it is so arranged that all this happiness is to be suddenly destroyed by the young squire, who is to tell her that she is not a wife, and has been cruelly deceived.

I suppose that in strict justice to Ellen Terry one ought to see her do this scene five times and then strike an average. She will certainly never do it twice alike. On Monday night she did not do it with the intensity or depth of feeling that is called for.

There was a well-defined conviction in the minds of her observers that that was not exactly the way Olivia would act. It might be the way a comedy actress in a sudden crisis of emotion would get through with it. Her astonishment was not real. The numbing effect of the blow, for it was sudden and heavy, was slight; and when she slowly realized it in all its import, she behaved rather like an irritated girl in a pet—pushing her lover spitefully away and going into hysterics—than like woman who has had all the solid foundations of love and honor cut from under her and feels the cruel knife turning in her heart.

Any one who has seen Miss Terry in the role of Portia will understand exactly how she played Olivia.

I cannot with all the facts of her diversified work before me dispute the dictum of æstheticism that she is a charming woman, but I find myself continually recognizing the strong will of a pragmatic master holding her to roles in which she can never be anything but "charming."

Mr. Irving's representation of Dr. Primrose is also "charming." It is, perhaps, a somewhat livid and ghastly type of English vicar, but we must acknowledge that the external peculiarities of English respectability are most accurately seized upon. Dr. Primrose is respectable to a painful degree. His formality, his precision of duty, his ingrained artificiality of demeanor are blazingly British. This is the Doctor Primrose—barring the ghastliness of face that may yet be found along all the hedge rows and in every hamlet. No one will dispute the actor's ability to build up all the characteristics of such a man's deportment. But absolute truth must compel us to acknowledge that Mr. Irving does not get much beyond this.

With all the warmth of the Doctor's parental love, he never warms you. And of all the easy things to adjust to a mild and gracious thrill commend me to a good father's love. Old John Gilbert never touches this string but all the cadences of pathos are set ringing.

But, look you, if we must come back to mere charm, let me say this: The play of Olivia is as strong a picture of local color as The Old Homestead, with the addition of intense human interest in the story. In its representation you will see the ancestral English traditions, the sturdy middle life of that staunch island, which has set herself down at the gates of the world. In it you will get the English homes that has made the kingdom invincible; whose hearth-stone cannot be touched without shaking a nation to its foundations.

These things are worth seeing.

Never was there so much attention to detail. Never was there a nicer adjustment of materials; never have I seen "small business" so cast-iron, and for that reason so reliable and smooth. People who do not know that Mr. Irving is an unbridled realist should go and hear his real chimes, and see his real spinnet—(Heaven only knows how much labor he spent to get hold of a spinnet that was contemperaneous with Dr. Primrose!)—and hear his real English glee, written for him by a real English composer, and climb his real apple-tree with the village boys. Observe how entirely the urchins are boys; how they fight and scramble, and do the boy business as if they had been flogged to it. Observe the old furniture in the Dragon's Inn, made the same year that Goldsmith was born. Smell the real English gooseberry wine, and feel the real English corduroy on the yokels' legs.

You will be so struck by the charm of all this that you will not ask if the passion and sentiment and pathos are real.

But why not have them real too?—unless it be that the material things are so much easier to accomplish.

Why not have a real Miss Terry?

Did it ever occur to you that she is the only unreal thing about Mr. Irving's masterful exhibition? Doesn't she impress you as slightly phantasmal—shall I say *ignis fatuus*? Isn't she Jack o' Lantern-like in her talent?

Did any one ever hear of such a person as Ellen Terry out of the play?

She appears to me to be the Ariel in this Tempest, and Irving is the Prospero.

NYM CRINKLE.

P. S.—Some more babblement before you cut me off.

The members of the Lambs' Club have at last succeeded, in self-defence, in inducing Mr. Mackaye to play his own role of Paul Kauvar. This will make the furniture at the club last another year, and keep Steele out of mischief.

I haven't seen him play it yet. You have to have your infernal copy so early that a fellow doesn't get a chance to see anything.

By the way, I hear a sad rumor, and I wish you would correct it if not true. It is to the effect that your sturdy Gusher has determined to climb up also into the pillory of play-writing and make a target of herself. What infatuation! Speak to her about it before it is too late. Giddy thing!

Ever since I heard this rumor, I've been ransacking my brains to see if I hadn't something against her—so that I could get a chance to square myself. But I haven't. If you know of anything she has done or left undone that was crooked, I wish you'd let me know. I don't.

Little May Woolcot, who has been the bright particular star of Joe Jefferson's company so long, came to town last week. I met her in Maillard's eating pistache ice cream. That day the thermometer froze.

"I'm going to try and stay in New York," she said.

"It will not be hard," I said.

"No?" she murmured.

"Not at all, when they find you out."

Do you know this was so honest on my part that it gave me a shock when I thought of it.

May is an awfully clever girl, and I'm downright glad to hear that she's come home, where we want clever girls. N. C.

LOTTA.

The contracts invented by Charles T. Parsloe, which the different members of his Grass Widow company are requested to sign are unique and original. Among other things the members are to bind themselves to "live together in harmony while on the road, to always speak to each other and be sworn friends, and never to use rough or coarse language."

T. W. King, of Saratoga, author of The Judge, has come to New York to consult Will H. Mayo in regard to a musical farce-comedy for next season. Mr. King submitted several plays, among which was A Base Hit and The Spider's Web. Mr. Mayo has decided to accept the latter piece. He and his wife, Joey Sutherland, are under contract for the remainder of the season with George C. Brotherton's In the Swim company.

At the Theatres.

STAR THEATRE—OLIVIA.

Dr. Primrose	Mr. Irving
Moses	Mr Haviland
Squire Thornhill	Mr. Alexander
Mr. Burchell	Mr. Wenman
Leigh	Mr. Tyars
Farmer Flamborough	Mr. H. Howe
Polly Flamborough	Miss Coleridge
Phœbe	Miss Mills
Gypsy Woman	Miss Barnett
Mrs. Primrose	Mrs. Pauncefort
Dick	Miss Holland
Bill	Miss Harwood
Sophia	Miss Emery
Olivia	Miss Terry

THE MIRROR'S critic was present at the production of W. G. Will's play, Olivia, at the Court Theatre, London, about ten years ago. The title role was assumed by a slender, whimsical, but unquestionably sympathetic actress, whose playing was the feature of the night. The same actress was seen in the same part at the Star Theatre on Monday evening. Our impression of the first performance was more agreeable than the present one. Ellen Terry's mannerisms and peculiarities of temperament have increased with the passage of years. She has become notional and very careless at times; and her restlessness and disregard of stage propriety are the more noticeable on account of the remarkable smoothness of the rest of Mr. Irving's dramatic gear.

Olivia is founded on an incident in Goldsmith's immortal "Vicar of Wakefield." Mr. Wills has not, in the dramatic sense of the word, made a good play. Its interest is of the mildest sort; it leads to a catastrophe that is feebly handled, and it ends in a manner that has no warrant further than the author's evident determination to "make it happy" by bringing the scoundrel Thornhill penitently back to the outraged Olivia's side. How the rakish Squire has patched up a truce with his angry uncle, or what he has done to expiate his thwarted villainy is explained on no other ground than that of saving the Vicar's favorite daughter from the attention of the village gossips. But the piece has several of the charming qualities of its source—it is simple, domestic, pastoral. It breathes an atmosphere of sweetness, benignancy and love. It is wholesome—like good old Dr. Primrose's cakes and gooseberry wine.

When Fanny Davenport produced this play at the Union Square Theatre in 1878, New Yorkers did not see it so completely staged as it is under Mr. Irving's direction; there was not that care and attention paid to the minutest details. But the two principal characters were infinitely better acted. Miss Davenport gave a faithful portrayal of the warm-blooded, impetuous English girl, and at the climax, or rather the anti-climax of the third act at the Inn, she gave ample dramatic force to the representation of Olivia's mingled anger, shame and loathing when she grasped the full meaning of Thornhill's confession and repulsed him. There was greater fervor, power and pathos in that personation than Miss Terry brings to bear on the role, and those are the qualities it requires.

Mr. Irving as Dr. Primrose did not succeed in obliterating the impression made at the same time by Charles Fisher. His face is incapable of expressing the glowing, benignity of the good old cleric. It is more suggestive of the foxy Richelieu than the kindly Vicar. He was precise and formal, and brought all the art of which he is capable to bear in surmounting the obstacles erected in his own marked individuality. He was at his best in the passages where the father, stifling the impulses of his yearning heart, endeavors to reprove the daughter for her folly, but breaks down in the attempt and clasps her in his arms. The truth of this bit the audience were quick to recognise and applaud enthusiastically. Frequently Mr. Irving's utterance was so throaty and indistinct that the words were unintelligible. After every act the principal players were called, and at the end Mr. Irving made one of those happy little speeches for which he is celebrated.

Mr. Alexander looked the vapid and flippant Thornhill to the life and played the part satisfactorily. Mr. Wenman's Burchell was really the best performance of the night. It was full of vigor, honesty and manly directness. Miss Emery's Sophia and Mrs. Pauncefort's Mrs. Primrose were acceptable enough. As we have said, Olivia was very carefully mounted. On Saturday Mr. Irving will be seen in The Lyons Mail.

* * *

As if loath to depart from their pleasant quarters in the Star, Herr Conried's company gave one more representation on Saturday evening, with the director himself in a prominent part. Allonge's Doctor Klaus is one of those harmless comedies which, unlike Francillon, does seem to have been written for young ladies' seminaries. It is long, wandering, inconsequent, and eventless, but it shows a good deal of wholesome feeling, good character-drawing, and sly, innocent humor. It tells how a brusque, but clever and good-hearted physician heals the poor gratis, tyrannizes over his own family, and gives good but unpalatable advice to all his connections. In the course of these functions he succeeds, by a permissible subterfuge, in converting his niece's aristocratic husband, Max von Boden, from the lazy life of a cockney lounger to the wholesome activity of the gentleman farmer, and incidentally marries his own daughter, Emma, to a budding lawyer, Paul Gerstel. How these pleasant results are brought about—dramatically speaking—is of little interest to any one before or behind the footlights. The real pleasure of the auditor lies in watching the minute work of three or four very skilful character actors.

Director Conried, in the title role, gives a particularly quiet, natural and manly picture of the rough philanthropist and humorist Klaus. Ranzenberg's sketch of the supercilious and spoiled but really well-meaning Baron was also neat and finished; and the same praise attaches to his much-bullied father-in-law, Griesinger, in the person of Herr Moritz Moritz.

But in reality the whole piece, in its artistic effect, revolves about those two clever artists, Lilli Petri and Hermann Haak. It is doubtful whether there is a cleverer *ingenue* on the New York stage than Frl. Petri; there can hardly be a prettier one. A more arch, mischievous and altogether fascinating little coquette than her Emma it might be hard to imagine, and for quiet fun and gentle sweetness her scene of calf-love making with Paul—who, by-the-way, did his part remarkably well—was a masterpiece.

Herr Haak has done himself credit as the confidential friend and man of the world of the Dumas' comedy, but to be rightly appreciated he should be seen in character-work like the aspiring coachman and valet of this piece. The pompous asininity and pretence of his Lubowski, and the serene "cheek" with which he opines that he is quite equal to the Doctor in theory, "only in practice he gets ahead of me," the sangfroid with which he nearly poisons a belated patient with one of the strongest remedies in the pharmacy—all this makes the time of Herr Haack's appearance on the stage a very pleasant quarter of an hour, indeed.

* * *

In quitting New York Mme. Raabe—very fittingly, her friends will think—struck as a keynote the chord which vibrated so pleasantly on our sympathies at her first appearance. Die Hagerstolzen, or, in English, The Old Bachelors, is a poor enough play, but as a scrap of dramatic idyll, pretty and pleasing, it gives the actress opportunity for a bit of rustic character, drawing very like her favorite Lorle, though not so minutely developed. It tells how a man of wealth and position, angered by the hard and covetous spirit of an old maid sister who keeps house for him, takes refuge in the country with a peasant family, tenants on one of his own estates. The pretty, tender-hearted daughter, Marguerite, touched by his evident loneliness and sadness, incontinently falls in love with him, which he as promptly returns, and takes her to his arms, to the great indignation of the unpleasant sister, who is promptly relegated to her own devices.

In her slight part of the rustic maiden, Mme. Raabe displays all those little naïf, tender, cooing, caressing graces, the simple pathos and humor in which laughter and tears come so close together, and of which she is so especially mistress. Rangenberg is less of ease in a purely sentimental part than in domestic drama or high comedy. He made, however, a satisfactory, if slightly conventional Hofrath, and Haack was pleasantly humorous and rural as the peasant father.

The comedy was preceded by the first act of that unpleasant piece, Jane Eyre. Its sole merit was to allow Mme. Raabe, as the persecuted orphan, a chance for that brief outburst of passion and disgust with which she scathes Mrs. Reid before quitting her house forever. This tart, vixenish little note made a good foil for the simple sweetness of the other role, and had, moreover, the advantage of showing how well Mme. Raabe can wear the braids and short gown of the school-girl, which she did with notable youthfulness and freshness.

At the fall of the last curtain the charming comedienne received a well-deserved ovation. Flowers rained upon her, from the boxes as well as across the footlights, and as the curtain was successively raised and lowered loud calls were heard for some address of farewell. At last, half-pushed on by her comrades, she stepped forward, and in a few agitated words expressed her heartfelt thanks for the kindly welcome shown her by both press and public in New York, adding in reply to the cries of "Wieder kommen!" that if she should return, she should confidently expect a like indulgence, and then with a congratulatory handshake from Manager Conried bowed smiling good-bye.

And so closed a brief but most delightful engagement which THE MIRROR has followed up with peculiar interest and sympathy. Only the barrier of a foreign tongue has prevented its gaining from all classes the recognition so warmly given by our Teutonic brethren, and appearing in its full value and significance. Both in the person of the star and her supporting cast it has illustrated not only the personal qualities of the individual performers, but the value of those priceless things, study, method and thoroughness. It supplies us at once with a text and a model, and lovers of the drama will be inclined to hope that Mme. Raabe may soon be in condition to repeat the lesson.

* * *

Maggie Mitchell played Fanchon on Monday night at the People's with her usual ability and humor and was well received by an appreciative audience. Charles Abbott as Landry was effective. R. F. Clannin was excellent as Father Barbeau, Frank Doud played Father Callard, Dodson Lomax as Etienne George Francis as Martineau, George W. Neville as Mattieu and Thomas Leonard as Colin were acceptable. Marion P. Clifton played Mother Barbeau. Lilian Andrews was the Mother Fadet and Almira Strong the Madelon. Next week, A Tin Soldier.

* * *

The Boston Ideals opened their week at Niblo's on Monday with Auber's Fra Diavolo. There was a large audience. Zelie de Lussan was much applauded for her sprightly performance of Zerlina. Fra Diavolo was played by George Appleby spiritedly as to acting, but his voice was not in good condition. W. H. Clark's Beppo was excellent. He shared the honor of repeated encores with the prima donna. His acting was fairly good, especially in the last act. Clement Bainbridge gave vent to a ridiculous exaggeration of Lord Allcash. Helen Campbell played Lady Allcash.

* * *

This is the last week, for some time to come at least, that Dockstader's Minstrels can be seen at their Broadway Theatre, as they intend to start on a tour of the country prior to playing a long engagement in San Francisco. The bill presented is about of the order usually given at this house, and it affords Mr. Dockstader and his clever company ample scope to amuse. The solo and ensemble singing is frequently excellent. Next week, Corinne, supported by the Kimball Opera company, will appear in Arcadia at this theatre.

* * *

Evans and Hoey opened at the Windsor on Monday, attracting a large house in spite of the bad weather. They have introduced several new and taking features since the piece was last seen here, but the whole interest still centres on Evans, Hoey and the French sisters. These last received two large baskets of flowers during their dance in second act. Next week the Dalys will present Upside Down for the first time in this theatre.

* * *

James O'Neill has been playing Monte Cristo so long and so continuously that people are prone to forget what admirable work he has done in other pieces. He opened to a good-sized audience Monday at the Grand Opera House, and his well-known performance of Dantes was heartily applauded. Mr. O'Neill's support contains that sterling actor, J. W. Shannon, and other capable people. Frank Mayo will be seen at this theatre next week in the Royal Guard.

* * *

Steele Mackaye appeared at the Standard on Monday night as the hero of Paul Kauvar. He was nervous, but gave a performance that showed ripe intelligence, power and picturesqueness. Carrie Turner as Diane proved an agreeable substitute for Adele Belgarde. Diane's one great scene was acted with skill and force. The friends of Mr. Mackaye were present in numbers and applauded him with more heartiness than discretion.

* * *

Mr. Abbey's series of resurrections began on Monday evening when London Assurance was played to a small house. Miss Coghlan was welcomed back kindly as Lady Gay, Mr. Gilbert was Sir Harcourt; Mr. Tearle, Dazzle; Mr. Ward, Charles Courtly and Mr. Edwards, Max Harkaway. Several old comedies are to follow.

* * *

Last week Tony Pastor did a rushing business. On Saturday night people were turned away. Mr. Pastor never does things by halves, and so he began Lent with an earnest of the sort of business he proposes to do, penitence or no penitence. This week there is a capital bill. Among its features are Ryan and Richfield, Rose Julian, Francois the caricaturist and other notables of the variety stage.

* * *

Dot; or, The Avenger's Oath, was the attraction on Monday at the Third Avenue Theatre. A crowded house applauded a number of somewhat melodramatic situations in the play, and called out Florence J. Bindley, the star, and the leading members of the company after every act.

* * *

The second and last week of Herrmann opened on Monday night at the Fifth Avenue with a good-sized audience. Among the new features introduced was the beautiful transmutation, La Cocon, illustrating the evolution of the chrysalis into the butterfly, or rather, evolving from a rough sketch of a caterpillar on a sheet of paper a large silk cocoon, which in turn discloses Mme. Herrmann as a brilliant butterfly. This is seemingly a marvel of necromancy, and greatly puzzles those unacquainted with the invisible wire suspended from the flies and the timely working of a stage-trap. The deception is said to have mystified London and Paris for more than a year. The marvelous balancing feats of D'Alvini were also applauded, and deservedly so. Next week, Deacon Brodie.

* * *

Nat Goodwin's engagement at the Fourteenth Street Theatre closes this week. Next Monday Roland Reed will appear in The Woman Hater.

* * *

The Wife is in the seventeenth week of its run at the Lyceum. The play is still attended with the signs of approval and prosperity.

* * *

Pete's sweet plantation melodies, cheerful comedy and clever bits of Southern life, united with Mr. Harrigan's artistic acting, as the old negro, combine to attract large houses steadily to the Park.

* * *

The Henrietta has a little more than a month to run now at the Union Square. There is quite a demand for seats for the concluding performances. Manager Hill will follow Robson and Crane's engagement by the production of Rosenfeld's A Possible Case.

* * *

At the Casino preparations are being made for another Erminie celebration, the 700th, which falls on Feb. 29. The miraculous operetta continues to draw large houses.

* * *

On Tuesday the 150th performance of Corsair took place at the Bijou. Dudes—flowers—souvenirs.

* * *

Heart of Hearts is a genuine success at the Madison Square Theatre. The houses are large and the comic portions of the play elicit hearty laughter and applause. There seem to be reasons for believing that this piece will fill out the rest of the season at Mr. Palmer's theatre.

* * *

The 50th performance of Marulm took place at the Academy on Tuesday night.

* * *

Extra matinees were given at nearly all the attractions on Washington's Birthday.

The Actresses' Corner.

"In the old days," Aunt Louisa Eldridge said to me once, "a black velvet for widows and heavies—a white satin for brides—a pink low-neck, a blue low-neck, and a bodice and short skirt for peasants and maids—was about all a girl needed for a wardrobe. If she wanted a grand change she could wear her blue skirt with her velvet waist, or change the bows from one dress to another. But it's all different now." Rather.

"Fakes," in the glare of light now on the stage, are difficult to accomplish, and the stage modern belle must eclipse in splendor the society belle she is supposed to imitate.

Girls "just starting" are so often put into parts "with no acting except clothes"—fine clothes, too; and how shall they do it? A ball dress or cloak to wear at the leading lady's grand ball in the first act, when my ambitious "starter" sails across the stage in gorgeous array to help out the idea of a "brilliant assembly;" a "dream of a wrapper," in which to say a few words as pet confidante of the leading lady in the second act; a rich Winter street or carriage costume in which to accompany the leading lady (in a Redfern," when she comes to the villain's rooms for her "great scene," and sends you off before you get a word out of you "to wait for her, darling,"—and so on. This heavy demand for a lot of dresses is a big obstacle in the path of many a girl during her first season; and maybe more than one part slips her because she cannot "dress it."

To the girl who starts with "just about nothing" for stage wear—who has not very much money, but who prefers to foot her own bills and be able to call her clothes and herself her owner—I may be able to give some hints.

If you are going to make the stage your profession, you must accumulate a "wardrobe" as soon as possible. In the beginning buy with a view to this. Good stuffs last, and can be cleaned and made over. A pale green evening dress will combine with a deep green velvet street dress, and the train of a pink wrapper will do for facings—and so on. Buy things with an eye to putting them together in "new costumes" for the next season. Remember that lace "mends forever," and matches everything; that silk used to line trains will turn once and be quite clean; that good velveteen is quite as effective in cloaks and trains as velvet, and that the fine velvet it is best to use for the bodice can be matched in the velveteen for other parts of the dress; that it is always poor economy to make dress waists of cheap silk, satin, or velvet; that a cheap quality of silk or satin is always an abomination that betrays itself anyhow unless covered with something. Remember, also, that it is poor economy to buy anything but the best corsets—ruination of your dresses will surely result. Buy the best shoes, too; wear as small a size as you can walk in—(I will trust you, sister, not to limp)—and have, unless you are unfortunately tall, high heels. Let your shoes and hose be faultless always. Don't fancy they won't show. They will, and are very likely to be looked at, too. Gloves also—don't save money there—remember exquisite accessories will do much to establish a whole costume as exquisite. When the hands of gloves are worn, match the tops in short gloves, cut off the old hands and sew on the new. Bonnets also—that is street, carriage and dress bonnets—cannot be "faked" unless one is a born milliner. Put out your money for the "right thing" in this sort of head gear; make it up in your country hats, garden hats, etc. Now, having advised expenditure on corsets, shoes, bonnets and gloves, I will tell you how to save.

If you haven't the money for good silk, satin or velvet, don't despair; you can look as lovely as nature will permit in a ball dress of very cheap surah (fifty cents a yard), or if you are poorer still, unbleached muslin, with a white or cream, or whatever color you will—velveteen or plush train, and good velvet back to your waist and the front of waist and skirt, covered with a magnificent drapery of washblond, hung with silver spangles, or white beads or little silk tassels; this held in place at one shoulder by a bunch of crushed-looking flowers, and further down in front by another. If you are down-right hard-up, make the flowers of paper, and add to them a lot of graceful grasses (green paper muslin cut in fine long fringe). There you are, and very lovely too!

If you want jewelry, get a necklace of good Rhine-stones—though they're small—cut it up into pieces of two and three links, and sew on these separated pieces here and there along the edge of your ball dress in front. Wire a few more on a hair pin for your hair, and there you are again! Believe me you need never despair for a ball-dress. Just avoid the cheap imitations of rich stuffs—put your materials together with effect, and wear the result with an air of quiet and reposeful confidence in its beauty, and it is pretty sure to pass.

Street costumes are more taxing. You cannot "fake" a "tailor-made," or a real "carriage confection." Put the most of your money honestly into this dress, and let it be what it seems to be, else be sure it won't look so. If you haven't that much money, put less into a wrap or long cloak, and a swell hat to match—wear your cloak as if a "Redfern" were under it, and you will be all right. If you want fur for this cloak or for your opera cloak, invest in a couple of fleece floor mats; they come in black, and in light shades and white—sheepskin mats they are called sometimes. It's a little stiff to manage, of course, but once it is on, the fur is all right and—there you are!

Wrappers, country and garden dresses, can usually be accomplished at small cost. All over lace and embroidery, toweling—the sort barred with blue or red that housekeepers buy for glassware—scrim, curtain stuff—especially the latter—and always bits of lace, avoiding the popular cheap lace like oriental, etc. Very heavy laces you can get as low as ten cents a yard; look well. If finer is required, valenciennes comes cheap and is always lacy looking. Wash blond you may regard as a stand-by; mull, tulle and such goods wear badly and cost considerable.

Upholstery goods often come richer and cheaper than dress goods to produce the same effect; it is wider and more heavier; especially is this true of damask stuffs and goods threaded with gold or silver for court dresses or "barbarics."

Always wear pretty petticoats. Short dresses must have a lace frilling on the under side of the edge of the skirt, the under-petticoat should have ruffled side turned next to you; outer-petticoat should be of soft muslin on India silk, and be dantily trimmed, letting the lace be served to show below the edge of the petticoat itself. Tiny squares of muslin or wash blond, edged with lace, are the best stage handkerchiefs, and do not cost much.

If your figure is good, let it determine the lines and effects of your dress. If it is not, don't despair; wear soft stuff; let drapery be well managed and it will make lines of beauty for itself, you know. If you are clever enough, you can soften the harsh effect of every angle. Do not be foolish and copy your well-made sister's becoming dress. It is unfortunate to be bony, but it's almost inexcusable to afflict an audience with a disclosure of your defects, besides being a needless humiliation to yourself. Next time I will tell you more about this.

POLLY.

Professional Doings.

—An accident occurred at the People's Theatre at Youngstown, Ohio, on Friday last, through the railing of a gallery giving way. Several people were injured—one seriously.

—Edwin Arden calls attention to a mistake that appeared in last week's MIRROR. He was referred to in connection with The Ivy Leaf. Mr. Arden has never been connected with that play. He has enjoyed marked success in Eagle's Nest, and his new piece, Barred Out, is duplicating the record of its predecessor.

—On last Wednesday night, during the performance of Pete at Harrigan's Park Theatre, Billy West, who plays Emanuel Shadrick, and as such has a terrific wrestling match with Dan Collyer, the crazy wench, fell to the stage and fractured his leg. His recovery will be slow and tedious. In the meanwhile the part is being played by John Sparks, whose impersonation has met with favor.

—A dispatch from Mark Klaw states that the Effie Ellsler company opened the new Opera House at Montrose, Col., to a $1,600 house. It was the first performance ever given in the town. Last Saturday this company also pioneered at Aspen in the same State, playing to $1,000.

—Claire Scott produced a new play at Gwynne, Pa., on Saturday last. The company has been enlarged by the engagement of William H. Richardson and Ruth Rose.

—General Lloyd S. Bryce's book "Paradise" should have a wide sale, treating as it does, in an amusing manner, of two subjects that engross a good deal of attention in this country—marriage and divorce. The author's style and method remind one of Frank Stockton. The plot is sketchy and of the burlesque description, but it is deftly and delicately handled so that it rises almost to the level of a social satire. The story is told in language that is smooth and often sparkling. A sufficient smack of originality pervades the characters to give rise to the belief that General Bryce would succeed in a more substantial and pretentious branch of fiction. "Paradise" is sure to be fancied by all who read it, for it serves to while away an evening very pleasantly.

A Good Work.

Amusement Gazette.

THE NEW YORK MIRROR did a good work when it went tooth and nail for play robbers. The result of the exposé is that a committee will be formed to obtain protective legislation for dramatic authors. A strong point will be the imposition of a fine *and* imprisonment.

BROOKLYN THEATRES.

F. F. PROCTOR'S THEATRE.
Cor. South 4th and Driggs Sts., Brooklyn, E. D.
Matinees Tuesday, Wednesday, Friday and Saturday.
30 cents | Reserved Seats | 50 cents.
Feb. 20—HER ATONEMENT.

F. F. PROCTOR'S CRITERION THEATRE.
Fulton and Grand Avenues, Brooklyn, W. D.
Matinees Monday, Wednesday and Saturday.
50 cents | Reserved Seats. | 75 cents.
Feb. 20—TRUE IRISH HEARTS.

Address F. F. PROCTOR, Proprietor and Manager.
Main office, Albany, N. Y.

ALFA PERRY.
H. D. BYERS.
Third season with Joseph Murphy, season 1887-8.

ALICE BUTLER,
As Evangeline in Rice's beautiful Evangeline.
Address MIRROR.

BOSTON COMEDY CO., H. Price Webber, manager.
Twelfth season. Organized May 24, 1874. Permanent address, Augusta, Me., or 262 Washington street, Boston, Mass.

EDGAR S. HALSTEAD, Comedian. With Keep It Dark, season 1887-88.
Address MIRROR.

ELMER GRANDIN, Leading. Supporting Benj. Maginley, Season 1887-88.
Address MIRROR.

EVA MOUNTFORD
Leading Lady. Confusion Co.
Address MIRROR.

The Giddy Gusher.

PERSONALITIES THIS WEEK.

Hanley and Sanderson.

I have been watching the ways of the world for a good while, and I've found out that fidelity in business, friendship, and love pays in the long run better than the most brilliant ability. You show me a man, no matter how clever he is; no matter what qualities of success, nature, and art have endowed him with, a man without sincerity, an unfaithful man, and I'll show you a failure.

* * *

I don't know that in any kind of business one man is more at the mercy of another than in the theatrical profession. The manager who can say of the man in his box-office, or at the head of his outside affairs, "I can trust my interests, my money, and my character with him as I could with myself," has got a treasure.

Two such men have been associated for years with Harrigan and Tony Pastor, and prosperity has attended the quartette.

* * *

Mart Hanley and Harry Sanderson are men of great executive ability, of untiring energy, but the one magnificent quality they possess in common is undoubted fidelity. The person who has temerity enough to show those men any personal advancement that could be effected by using their associates as stepping-stones, would be bounced as quickly as the person who would go to Harrigan and Pastor and insinuate an underhanded thing on Hanley or Sanderson.

* * *

Year after year, evenly prosperous, avoiding muddles, never heard of in legal complications, tranquil and serene, the affairs of those two theatres go on—as much due to the fidelity of their business managers as the changes of a day are to the planets. Favored by fate are those two men—happy in their homes, prospered in worldly affairs, popularly esteemed by every one, fond of their Gusher and wildly loved by her in return. What more more can mortal man have?

* * *

I can call to mind a notable array of instances where men I have known sustaining the same relations to managers that Hanley and Sanderson do to Harrigan and Pastor, possessing the marvelous gift of brains, and owning no end of ability, but lacking the one precious attribute of fidelity, have with all sorts of opportunity gone to pieces, and today, shipwrecked in fortune, fame and health, drift about in the trough of the sea of public opinion, dreary old hulks, not worth putting new sails into, or the tinkering up of their barnacled old bottoms.

Ponisi and Gilbert.

It has been a great shock to me as well as the rest of New York to learn this week that those two landmarks of theatrical affairs, Ponisi and Gilbert, were going off to end their days amid the bean pots of Boston, (beside which the flesh pots of Egypt were harmless and inocuous affairs). I look at this as a great oversight on the part of Palmer, Frohman, Hill and Sanger. The last two are not so much to blame, though, if they had no steady demand for such articles they are mighty handy to have in the house. The fact that Gilbert's head would naturally live in the flies of the little stage of the Madison Square should not have deterred Palmer from keeping Madame Ponisi in New York.

* * *

Grand old lady—with a heart as young and a fresher face than many a girl of twenty—New York has been her resting place and her working place so many years. The step-daughters to whom she has been a tender mother have their homes here. It does seem a shame that the collapse of one company in New York should exile her.

* * *

Of course if they go, it's the end—the Museum and Bunker Hill monument will stick to Boston till the trump of Gabriel closes the box-office and takes the stiffness out of the proud tower. Unless rescued early from the cast of the Museum Company the absorbed actor just vegetates and waits for the great change.

Pa Gilbert can be better spared, and very likely he will like it. The Hub is near his property in Manchester. He can throw his money round in Boston and not be noticed as much as in New York. His style of prodigality is practiced in Boston with much more frequency; they say the price of a bottle of beer is an unknown quantity to some folks. That sort of thing will waken no remark in a town where "Gosh darn the expense," a man orders two stone bottles of root beer for seven people. That's what I saw a famous Boston actor do in Bingham's, or somebody's restaurant, one night over there.

* * *

But oh, dear Pony, how can we let you go? How can the accumulated treasures of years, carefully kept by your loving hands, be carted off and set up in foreign lands? How can the restful pleasure given by your noble face to the weary theatre-goer be taken from us? You blessed woman, full of sympathy, overflowing with kindness, as generous and helping as the Summer sun! Just at that part of life's journey, where familiar surroundings are most delightful, where to sit in the shade and look back on the sorrows and joys that have beset the earlier part of the road, is sweeter than pressing on by untried paths into unfamiliar scenes

* * *

I protest against the "deep damnation of her taking off" to Boston. Stay right here, dear Madame. Do job acting, and in unengaged moments teach it to other people; but don't leave New York.

* * *

I happen to know that Madame Ponisi is the best coacher of dramatic talent in the land. Her knowledge of stage business is complete (was complete before little Bubby Robertson came over, and we all know what rehearsals under that young cub must have done for her). Her elocution was pronounced perfect years ago, by judges of all schools, and she has the wonderful secret of imparting that which she knows.

* * *

When that graceful, clever girl, Helen Weathersby, went with one step from small business into the important leading part of Harbor Lights, she was like all intelligent persons, distrustful of her own ability, and said to me, "I wonder if a course of dramatic instruction would not be of great benefit to me?"

"Go to Madame Ponisi and ask her to go over the character with you. She is the warm friend of youthful ambition," said I.

She did. And told me afterward that in that one hour she learned more of the part, got more valuable information as to its business, and felt a positive advancement in her ability to act it, than she would have gained in a season.

Oh, no, beloved Ponisi, write to Beantown and tell 'em you can't leave me. They know over there what a darling I am, and they won't blame you a bit.

Victoria and Mrs. Mackenzie.

She's been giving the Doctor's wife a shawl, Victoria has. That's the regular thing. This V. must have a regular storehouse of those cashmere shawls, all the same pattern, they are—the only presents she makes. Does one of her maids of honor have a baby, she rewards her with a cashmere shawl. Does some of her ladies-in-waiting get married, she consoles her with a shawl. When old John Brown used to get boozy she tenderly covered him up with the eternal old shawl.

An interchange of presents between Great Britain and any other nation always results in her trotting out a shawl.

* * *

When Miss Heath (Mrs. Wilson Barrett—lately dead) used to be ordered round to read at the tea-parties Victoria occasionally gave to decorous old black-alpaca women like herself, I asked Heath what good resulted from the royal commands, and got ready to look at the jewelry, when poor Miss Heath produced the sickest looking old bit of a cashmere shawl, and I howled, for it was the fourth shawl I had seen that week from the inexhaustible stock of Mrs. V.

I understand that THE MIRROR is sent to Osborne Castle, Buckingham Palace and Marlborough House. I never get a fat, squashy bundle that I don't think "Ah, here's my shawl from Vick!"

* * *

Mrs. McKenzie mustn't feel that she is going to be ahead of me long. I'd just as soon she'd have it. We are differently constructed, she being slim and sloping shouldered, whereas the Gusher was built to withstand the shock of fortune, and bear upon her broad shoulders a weight of woe without staggering. Splendid shoulders to go through this checkered life with, but awful to wear shawls on.

Joseph Haworth and Paul Kauvar

The strongest natures I have ever met have been easiest moved by friendly acts, and I took the emotion shown by Joseph Haworth, at receiving some simple gifts from the small people in the cast of Paul Kauvar the other night, as evidencing a very delightful disposition.

The ladies of the mob—small-salaried, struggling girls for the most part—have met so much courteous treatment during Haworth's reign as Kauvar, that they yearned to show their appreciation. They clubbed their little contributions and bought a handsome dressing room glass. They adorned it with flowers and hung it with ribbons, and presented it. And Joseph retired and thought it over with tears in his earnest eyes. "Why," said he, "that glass from those girls fills my heart with more gratitude than I'd feel if Vanderbilt sent me down the deed of the Forty-second street depot."

So the next night, the last of the engagement, he gave, at the Coleman House, to every lady member of the Standard company, as good a dinner as the capable landlord, Mr. Rodgers, could get up. A happier party one don't often see.

The bright brunette beauty of Adele Belgarde headed one row of pretty girls, and the glowing face of Louise Rial smiled upon another, while Haworth sat and beamed, and wondered if the Lord was as good to any other actor as he has been to him in giving him so much "contemporaneous human interest."

* * *

Then getting back to the theatre, the "mob" of Paul Kauvar met him with other gifts, and Steele Mackaye, with the friendliest possible letter, asked him to wear an accompanying pansy-pin for remembrance. The big house called and recalled him, and amid the kindest wishes and regrets Haworth closed his engagement at the Standard, certainly as well-liked a man, from end to end of the company, as ever entered a theatre.

* * *

It's a lovely engagement for him to look back upon. There have been a number of paragraphs floating round calculated to impress one that something unpleasant existed about the theatre; that the resumption of the leading part by the author-actor Steele Mackaye, didn't suit everybody. If anything beyond Haworth's disclaimer was needed, the work of Saturday night proved the falsity of report. In perfect accord with everybody, wishing the play and the people, and wished by the play's managers and interpreters, every good thing, Mr. Haworth parted company with Paul Kauvar—a part he has played earnestly and well, as he plays everything.

THE GIDDY GUSHER.

Actors' Dens.

IV.

It is a remarkable fact that all members of our profession have one trait in common, which probably arises from early training, or may be the inborn theatrical tendency of our taste. No matter how exalted or humble the position, the peculiarity will assert itself. It is the love of adorning a room. Habit and necessity have so often caused us to put the best side out that it becomes second nature to make the most of our worldly belongings, and if only a few photographs from the till of a trunk, we don't feel at home until the familiar faces are looking at us from either side of the rickety hotel bureau.

There is a great deal more in those dog-eared pictures than one would imagine. Not simply because they recall past times, and beloved individuals, but their accustomed presence takes off the chill and loneliness of the "troupers" quarters, and welcomes him home after his labors like living companions.

I once knew an actor, of no small ability, and a thorough good fellow, whose "kit" was the smallest man could possibly travel with—a comb, tooth-brush, and two photographs of his wife and child, who resided in Chicago. He was never tired of talking of these pictures or of referring to the likeness between them.

Previous to his marriage he was a "rounder," but matrimony changed him, and many pious oaths of reformation were taken to eschew barrooms, card-parties and other wiles of the devil. Spite of oaths, however, the old Adam would crop out occasionally, and both whisky and poker have their fling. Whenever he returned to his room with "shifted ballast," the first thing he did before lighting the gas was to feel for the bureau, fumble about for the family portraits, and put them safely in the drawer. This eccentricity was not confined to his tumbles from grace either, for he would do it when deliberately and sensibly sitting down to a quiet game of poker, as if their eyes could see his shortcomings. "Thus conscience doth make cowards of us all." I will say this, though, whenever he won he generally invested the amount in some pretty present to send home as a peace offering to his troubled soul.

Many manly fellows in this profession have been dubbed "Sissy," solely on account of their luxurious tastes, and from the trifles and nick-nacks carried about with them. There is one who travels, or rather *did* travel, before the Inter-State interference, with a special trunk filled with mats, pictures, portieres, books, antimaccassars, and a four-o'clock tea service, with all the appliances for a social debauch. His room was always a picture of comfort; he'd take the worst in the hotel without a solitary kick, and in twenty minutes after the arrival of his "pie-box," it was transformed to a cosy boudoir.

As an example of what slight grounds opinions are formed, and how vastly wide of the mark they generally are, the following circumstance will prove: Before I became acquainted with him I inquired of a friend what sort of a man he was, and was told in sneering tones "Oh, he's a fellow who has flowers in his room"—a fact which I very soon found out and most heartily appreciated. Eventually I knew him well, and saw this man, who could not rise in the morning without his skin rug at the bedside, or dress without the aid of innumerable silver-covered bottles and jars, stand up against five toughs and fight like a wild beast. He came out without a scratch, too (as cool as—as—as the breath of his late step mother) regretting only the ruin of his cuffs.

I was not surprised at his love for luxuries, when I learned soon afterward that he had roughed it for years on an Australian sheep-farm, and came to this country before the mast to make many a female American heart palpitate at the lazy indifference of his manly figure and handsome face.

Wandering professionals, who are accustomed to good surroundings, and can afford to pay for the best the "first-class" hotel offers, are forced to be content at times with very indifferent quarters, the price being the only first-class thing about them. They would never dream of carrying a trunk of household furniture with them, but they invariably have the inevitable photographs, either of themselves in favorite characters, or of associates in past companies

I suppose it is the inordinate vanity of the actor which makes them so plentiful, and the liberality of the photographer which permits them to be spread broadcast through the profession. Many believe in them as advertising mediums, and being themselves the only stock in trade, make the most of it. As a rule that is all there is to them, for few who travel on their shape have little else but the photographer's art to recommend them.

I am going to take you to-day on a visit to a photographic fiend. People, places, animals, anything made from a negative, sets her crazy. Herself she does not care about. She does not travel on her shape. Yes, we are going to see a lady, or rather two ladies, who, strange to say, have lived together for the last five years and are yet on speaking terms. They are known as "The Firm," and a more thoroughly consolidated firm it would be hard to find. They are in no way connected, but some mysterious tie binds them together stronger than any relationship. It is the most harmonious stock company I ever saw. The smallest matter is not acted upon without mutual consultation, or the most trifling grief or joy to either which is not participated in by both.

They entered into a regular business arrangement to pool their salaries and live from a common fund, allowing a certain amount per year for dress and sundries as long as the bank-account was above high-water mark If it ever got below, from either being out of work, then came retrenchments, and the worker became as economical as the other. I never knew them to be both disengaged at the same time, so the bank-account usually shows a smiling face, broad enough to brighten their own lives, besides cheering the misfortunes of others. Several "holes" have been deprived of victims by their generosity and trusting natures, and many a sick and lonely bed softened by their gentle nursing and tender hands.

Of course they are both unmarried. No—not old maids, either, as you shall presently see. They have both had plenty of opportunity to change their condition, but until they can better it by finding a man capable of supporting them more securely or sumptuously than they do themselves, they won't run the risk of even looking into that awful chasm, "matrimony," from which there is no legal exit but death or disgrace. Would to Heaven many of their sisters were as wise.

Ah! you already perceive beauty in the air. Strange one can always detect female apartments by the atmosphere. Even with closed eyes it's hard to make a mistake.

What is it? Pot-pourri, gloves, sandalwood, flowers, pine needles? A mixture of everything, with a cigarette thrown in. Oh, don't be shocked. Mrs. Grundy even winks at cigarettes, and shuts her eyes to a great deal worse. But here there is neither Mrs. Grundy nor the necessity for her to close her all seeing optics. Hush! Don't make a noise. There's the blonde asleep on the sofa. Knew I smelt pine-needles, and the cushion her head rests upon says so in those unreadable letters. Close the door gently—

"My pretty Louise!"

Confound the bird. He'll wake her.

"I'll see you later! Shut up! Ha! ha! ha!"

"Here's a how d'y do! Firm's out!"

That bird knows more than a justice. He is one of their earliest acquisitions, has grown up under their care and received an education of which few parrots can boast. The sources have been a little mixed, and he is occasionally slangy; but I don't think he has a bad word in his vocabulary. Truth is certainly not one of his strong points, for I hear his other mistress in the inner room, and they are never out, in the Grundy sense, to intelligence and amiability. We, of course, represent both, so we are welcome.

Am I right about the fiendish appetite for photographs? Happily there is some taste in their arrangement. They are all classified, each famous actor, in *propria persona*, at the head of his creations. Booth, Irving McCullough, Mrs. Langtry and Miss Anderson, seem to be in the majority. Poor creatures! What hours of labor, in a stuffy, *ethereal* gallery, do those pictures represent.

That screen is an original idea. There are over five hundred babies' heads in it, collected from every town in the Union. Future presidents, future murderers, displaying every disposition babyhood exhibits. The little "blacks" look decidedly the best tempered. The string of views over the sofa are specimens of local talent in every town played during a season's tour—a good way to impress the hotel accommodations on your mind, and inform you which to avoid.

On the opposite wall are all the modern poets, writers, painters and statesmen of note. Their sleeping owner can tell you something about each one, and, although no blue-stocking knows pretty well what is going on. The albums are full of foreign views and experiments of friendly amateurs; the pile in the corner are of famous paintings in the Paris salon. Some of them would make Comstock's hair curl.

Now, what does the table look like? A shoe—satin—broken at the side, evidently waiting to be mended; but I'll wager it has been there a week; a dog-collar; the foundation of a bonnet, called a "shape," I believe; feathers, letters, French flowers, keys, jewelry—by Jove! a chalk-rag—pens, scissors, candy, cigarettes, and the remains of a hard-boiled egg. Voice? No—well, yes, in a measure It's for the canaries. They come and help themselves. You see, the doors are all open, and they go in and out of their cages at will. There are only two places they avoid—the parrot's corner and the hot stove. Queer they should know what is—hell-thy for them

That little chap is quite a traveler. Originally imported, he has been transported in a hand satchel everywhere. Nearly lost his life once while investigating the contents of his prison. Got the cork out of an ink bottle, and for three months thought he was somebody else, notwithstanding his daily ablutions in a soap-dish.

The plants have all been raised from seeds and cuttings obtained during professional tramps. That Turk's-head cactus, all over horrid spikes, was dug up in Colorado and brought East at the cost of a good deal of trouble, on account of its aggressive propensities; but when it blossoms it fully repays them.

Look up at the chandelier. Cupid swings and sways in the draft, regardless of his paucity of raiment. It was last year's valentine to the brunette. Somebody has blacked his eye with a pencil, probably a hint to the sender. Women have such queer ways. Beaux don't stand a show here; but, can you count the bows of ribbon about the room? Every color and shade, in every available place—on pictures, chairs, pillows, baskets—yes, and on the dog's neck. Quite a little fortune.

You'd better not fool with the dog. He doesn't look dangerous; but he's fed on candy, and his digestion is bad—consequently uncertain. The books are exactly what you might expect. Poems, tales of love, mush and milk romance, Rider Haggard, Scott, Shakespeare and Madam Demorest.

That affair in the corner that looks like a corpse is a wire body for making dresses on, and claims a great deal of their attention. It doubles up by secret springs, and is about as treacherous as the dog But soft—the blonde awakes! Let us retire, or we shall be asked to tea, and compelled to perjure ourselves by promises of photographs we never intend to have taken. "Periculum in Mora."

A PARTY BY THE NAME OF JOHNSON.

The Amateur Stage.

MEG'S DIVERSION AT THE MADISON SQUARE

Meg's Diversion, H. T. Craven's two-act drama was given last Friday afternoon at the Madison Square Theatre before a large and fashionable audience. The cast read as follows: Jeremy Crow, William A. Taylor; Ashley Merton, Esq., Theodore Vail; Jasper Pidgeon, Frank Hill; Roland Pidgeon, John Findlay; Eyetem, W. B. Bunker; Cornelia, Miss Vail; Margaret, Miss Alden, and Mrs. Netwell, Mrs. T. F. Vail.

With the exception of Mr. Taylor, Mr. Hill and Mr. Findlay none of the other members of the cast knew what the glare of footlights meant never having acted before. It must be said that for beginners the selection was not a good one. Meg's Diversion is a play that calls for clever acting. However, there were several points worthy of mention in last Friday's performance. Miss Alden was graceful and natural in the part of Margaret, and carried herself throughout in a commendable way. There is no reason why this young lady, with study and practice, should not take rank among our leading amateur actresses. Mr. Hill, on the other hand, made almost nothing out of the best part in the play. Jasper, well acted, is a very strong role. Mr. Hill was so rattled that the prompter was kept busy repeating his lines. Miss Vail's brother, a lad about eighteen, did himself credit as the handsome dude. He kept the audience in a delighted ripple by his comical expressions and his peculiar gestures. He seemed to have great difficulty in retaining his single eye-glass, which persisted in falling off as often as he adjusted it. Mr. Findlay, the second stage manager of the theatre, played Roland Pidgeon at very short notice, Mr. Taylor being unable to prevail upon any amateur to take the part without more time for preparation. The whole cast seemed rather shaky on the lines, but that was probably owing to extreme nervousness. The prompter should endeavor not to speak so loud on another attempt in that position, for the audience could hear quite plainly every word he gave. The stage was prettily set, especially the scene in the last act. Mr. Bond acted as coach. He has, by the way, fallen thickly in of late with the amateurs.

THE GILBERT IN THE DANICHEFFS.

The Gilbert presented The Danicheffs to a brilliant audience at the Brooklyn Academy of Music on Wednesday evening, Feb. 13. It was a performance of smoothness and general excellence. Mr. Keese as Culp was slow and syllabic in his delivery, which somehow or other interfered with the work of his fellow-players, while his own situations were augmented, rather a premature professional trick for amateur, by the way. Nellie Yale Nelson as Armia, was excellent, as indeed she always is. It was an impersonation full of delicate pathos. W. F. Harris, Jr., as Zackaroff, gave the most artistic performance of the evening. It stood out like a gem, and this conception being original stamps him undoubtedly the first comedian of the Gilbert Club. J. J. Darling was excellent as French Diplomat. J. C. Costello's bad mannerisms prevented him from doing himself full justice in the role he assumed. There was a very funny young man, with a palpable wig, who played the father of Princess Lydia, and could not be heard beyond the footlights. Alice Shepard showed abundant promise of a bright future by a clever rendering of the Princess Lydia. Alice Chapin Terris was an austere and acceptable Countess Danicheff. The performance recalled this famous production of the same play several years ago, at the New York Academy of Music, when the stage-dressing represented furniture, rugs, furs, pictures, bric-a-brac, etc., to the value of more than $10 000, and when Minnie Gale was the Countess Danicheff, and Eleanor Boyd acted Anna.

AT FOLLY'S FEET BY THE BOOTH.

The Booth gave a creditable performance of At Folly's Feet on Tuesday evening, Feb. 14, at the Brooklyn Athenæum. The performance was only marred by the inability of the actors to keep on their moustaches and beards in the first act. Owing to the economy that must have been practiced in the use of spirit gum. One of the cast had to leave the stage until his "make-up" was reconstructed, and had the scenes been much longer all the gentlemen would have met a similar fate. W. F. Wells played the part of Old Larkins in a masterly manner: T. F. Young and T. T. Hayden did very well as Paul Dawson and Herbert Selwyn; James F. Miniter played Dr. Winkleberry in a commendable manner, and W. J. McCahill did fairly well as Signor Tambourine. Misses Elwood, Magins and Lawrence were worthy of praise for their excellent work, and Lizzie Wallace also gave a very natural and captivating portrayal of Rosa.

AMATEUR OPERA.

So far as the music and singing are concerned the performance of The Pearl of Bagdad by the the Amateur Opera Association was in every way worthy of praise and commendation; but the acting was of the most commonplace description. T. H. Barry did fairly well as Kasmin, J. T. Brennan as Samos did the best work of the evening, J. W. Macy as Scarapoos, and M. Berdu, Jr., as the Preceptress were entertaining and mirth-provoking, while Lee Senarens and L. W. Forbell were acceptable in small roles. Miss Weld displayed a good voice to advantage as Zuliana as did also Miss Starritt as Kedji, and Miss Eutriken and Miss Rowlee acquitted themselves with credit in minor characters.

THE KEMBLE IN COMEDY AND FARCE.

On Tuesday, Feb. 14, the Kemble presented a double bill at the Brooklyn Academy and tried an innovation (as they call it) by dispensing with the services of an orchestra, and offering the New York University Glee Club as a substitute. The Captain of the Watch was interpreted in a commendable manner, Ella Georgen and Blanche Delavante appearing creditably as Katrya and Kristina. Douglass Montgomery played the Viscount to the satisfaction of the audience, and H. H. Gardiner and A. J. Macauley both did good work as the Baron and Adolph, while Fr. Cuddy gave eminent satisfaction as the officer of the watch. The programme concluded with Slasher and Crasher, John Smithson giving a splendid rendition of Crasher, while A. C. Munn was an able second as Slasher. E. O. Jacobsen did some very artistic work as Blowhard; Jos. Egard was entirely out of place as Lant Brown; May Kelly did remarkably well as Rosa and Madge Baron was all that could be desired as Dinah.

NOTES.

On Jan. 21, at Cromwell House, London, England, Sir Thomas Freake gave a dramatic entertainment for a charity. The plays were Cupid's Messenger and the Scrap of Paper. The performers included Lady Cadogan, Miss Freake and Miss Vesey Fitzgerald, while among the audience were six Princesses and about 250 representatives of the blue blood of England.

The Amateur League played Caprice at the Adelphi Hall on Thursday last. Ella Green acted the part of Laura Leeson excellently, and Myles Heffenden also did some good comedy work.

The theatre for amateurs will be dedicated on Monday, Feb. 27, when Joseph H. Choate will deliver the opening address. The Amateur Comedy Club will give a performance the following night. The place will be known as the Berkeley Lyceum. It is situated on Forty-fourth street, near Fifth avenue. The seating capacity is about 500. The proscenium opening is 20 feet 6 inches. The secretary of the company is I. Clark Read.

The Gilbert will play London Assurance on March 14. Messrs. Dove, Darling, Harris, John Noble, Mrs. Meffen and Miss Willard will be in the cast.

PROVINCIAL.

☞ *Correspondents are requested to address their letters to "Harrison Grey Fiske, Editor New York Mirror, 145 Fifth Avenue, N. Y.," and write the word, "Correspondence" in the left hand lower corner of the envelope.*

BOSTON.

The four week's engagement of the London Lyceum co. at the Boston closed on Saturday evening to the largest house of the season. The play was The Merchant of Venice, and Mr. Irving was never in better form. Twenty-nine performances were given during the season, and at not more than half a dozen of these was there a vacant seat in the house. The credit for this remarkable success may be divided—not equally, however—among Mr. Irving, Miss Terry and—the scenery. The co. is magnificently trained so far as stage business is regarded, but with two or three notable exceptions its make-up is inferior to many of our American traveling cos. This week the stage of the Boston is held by J. K. Emmet in Fritz, Our Cousin German. Both play and player are favorites here. Mr. Emmet is followed by the Boston Ideals 27.

At the Museum The Bells of Haslemere is drawing large houses, and will do so as long as it keeps the boards. It is not only a charming play, but as a scenic production it challenges comparison with any other ever produced in this city in the way of picturesqueness and beauty.

Madelon, as given by Aronson's Casino co. at the Globe, has made a decided hit, and draws large audiences nightly. It runs during this week and will be followed by The Marquis, another Casino production.

The Private Secretary is in its second week at the Park. Next Monday, 27, McCaull's Comic Opera troupe will open at this house in Suppe's Boccaccio, with a new English libretto.

The Andrews' Carnival co. opened on Monday evening at the Grand Opera House in Michael Strogoff. The attraction at the Windsor is a lively Wild West drama, entitled The Scout of the Yellowstone, and the Star Specialty co. holds the boards at the Howard Athenæum.

PHILADELPHIA.

At the Walnut Street Theatre, last week, Louis James and Marie Wainwright appeared in the following plays, viz: Othello, Gretchen, Ingomar, Virginius and Hamlet. This is the first opportunity I have had of seeing Mr. James as a legitimate star, and it seems proper to consider the validity of his claims to rank among the great dramatic interpreters of our day. I have long considered Mr. James as one of the best general actors upon our stage. He has a fine presence, an easy, graceful carriage, a deep-toned but mellow and musical voice, great dramatic power and intensity, and a remarkably fluent style of speech. If the possession of these advantages were sufficient to make a great actor Mr. James might fear no rival, but these qualities are only valuable so far as they are under mental control, and it is here that he is lacking. I do not wish to say that he lacks intelligence, but he is certainly wanting in judgment, which is the application of intelligence. He revels too much in the consciousness of power. As an artist he belongs to the impressionist school. He crushes the rock that contains the hidden gem, and the gem is lost among the debris. His Othello was marked by the swagger of arrogant assumption, not by the quiet dignity of inherent greatness. His earlier speeches were pitched upon too high a key consequently the thunders of his wrath were in a measure robbed of terror. His jealousy sprouted as soon as the seed was planted, his anger never smouldered, but burst into flame as soon as kindled. Such an Othello in his ungoverned rage would have killed everybody about him, and Iago first of all. In Hamlet the faults of Mr. James' style were very apparent. He is entirely too robust for the role, and would do wisely to erase it from his list. His Hamlet was certainly a picturesque creation, but he was a melodramatic hero, who showed but few traces of the philosophical and intellectual phases of the character. So, through almost all of the performances could be discovered faults, which could apparently easily be overcome, and which arose in every case from the too liberal employment of force unrestrained by judgment. What is worth doing at all is worth doing well, and no moment of time is wasted that is devoted to thinking. Mr. James can certainly improve his performance first by carefully studying his part and then by studying himself. His Mephisto in Gretchen was Mr. James in red tights and cloak, full of jollity and merry humor, but not in the least sardonic nor given to mockery. As Virginius Mr. James was at his best and it is in this role that he will win his highest fame. There has certainly been no one who has essayed the role in recent years who could compare with him, and I like his performance better than that of the last great exponent of the part. For Marie Wainwright I have only praise. Her Desdemona was without fault, and so nearly satisfactory, nay, excellent, was she in all of her roles that it would be folly to mention trivial faults. F. C. Mosley was likewise entitled to much praise. His Iago was an original creation that showed careful study and good understanding, and his Faustus was marked by deep but delicate and refined feeling. The other members of the co. were experienced actors and rendered good support. The business was very good, except upon the Hamlet night, when there was a marked falling off. Rice's Evangeline, two weeks.

At the Chestnut Street Opera House the McCaull Opera co. continued to present Falka, and completed the three weeks' engagement. Business continued good to the end. This co. has played seven weeks of the present season, and the average weekly receipts have been very large. Colonel McCaull and all of the members of his co. are very great favorites here, and I am glad to learn that when they return here in October they will remain for five weeks 20; A Run of Luck begins a fortnight's engagement.

Hanlon's Voyage En Suisse completed its second and last week at the Chestnut Street Theatre with an excellent record. Harbor Lights follows for two weeks.

Evans and Hoey's Parlor Match, which was the attraction at the Arch Street Theatre last week, seems to have been endowed with perpetual youth or with some quality which makes it ever welcome, for it always draws to the capacity of the house. Last week was no exception to the rule, and the immense audience seemed to enjoy the play more thoroughly than ever. This week The Rag Baby. Daniel Sully in Daddy Nolan 27.

At the Broad Street Theatre Creston Clarke continued to appear as Hamlet, but played to very light business. This week he appears as Claude Melnotte in The Lady of Lyons. Beginning this week and continuing through Lent there will be only three evening performances each week at this theatre. As pursuing is a pleasant occupation I will furnish no reasons for this innovation.

James O'Neill appeared at the National Theatre in Monte Cristo and played to heavy business. He has a strong co. and the performances were as usual excellent. This week Lights o' London. N. S. Wood in The Waifs of New York 27.

The Rentz-Santley Burlesque co. did a truly phenomenal business at the Central Theatre. They presented a good bill and had with them many clever people, foremost among whom was Charles V. Seamon, but the drawing card was Matsuda Sorakichi, the Jap, whose wrestling matches secured a tremendous advance sale. This week Marinelli's and Big Four combs.; Moran and Thomas' Minstrels 27.

At Forepaugh's Theatre Daniel A. Kelly, in The Shadow Detective, played to good business. This week, Hazel Kirke; J. Z. Little in The World 27.

At the Continental Theatre Jennie Calef, a very pretty and clever soubrette, appears in An American Princess. The business was scarcely in accordance with her deserts. This week, Robert McWade in The Colleen Bawn. Ada Gray in repertoire 27.

The Wilbur Opera co. drew crowds to the Lyceum Theatre, and they had the somewhat melancholy satisfaction of turning people away all the week. The co. thoroughly deserved its success. This week, Skipped by the Light of the Moon, Fowler and Warmington's co. Under the Gaslight 27.

At Carncross' Opera House The Mysteries of the Turkish Bath and other good features secured crowded houses all the week.

Items: There are rumors afloat of a new popular-price up-town theatre to be built somewhere in the neighborhood of Eighth street and Girard avenue.—All of the members of the McCaull Opera co. have renewed their contracts with the exception of Hubert Wilke who is still undecided about his future course. Mr. Wilke desires to star and is carefully estimating his chances. He holds the right to produce in this country a comic opera recently a success in Vienna, and has besides two musical comedies. They both have romantic roles well suited to Mr. Wilke's taste, and it is more than probable that he will adopt one of the comedies.—E. J. Swartz, of this city, has finished his play, The Kaffir Diamond, founded on a play by Paul Merritt and George Conquest, and it will be produced in New York Sept. 3 by Louis Aldrich.

NEW ORLEANS.

Last week was Carnival, or Mardi Gras week, and as a consequence the theatres all did well. Mrs. Potter presented Loyal Love and Romeo and Juliet at the Academy of Music for six nights 13-18. New Orleans is Mrs Potter's birthplace. Her reception was cordial. Business started in splendidly, but it dropped off materially when curiosity wore off and the merits of the performance became known. Support is only fair. Kyrle Bellew did not create an over favorable impression. Hart Conway, with this co., was the second juvenile man with the Bidwell stock co. last season. He does his small part of Count Di Luna nicely. Lizzie Evans plays a return engagement at this theatre 19-25.

At the St. Charles Theatre a very poor comb. of actors struggled with Michael Strogoff. Notwithstanding the defects of the co. a good week's business was done.

Jim the Penman was given its first presentation here last week at the Grand Opera House by A. M. Palmer's co. No. 2. The play made a hit, the audiences increasing nightly. The co. engaged in its presentation is an excellent one. May Brookyn, who is a favorite here, makes a great part of Mrs. Ralston. Good at all times, she is really great in the letter scene. George Edgar, Harry Eytinge and Louis Baker merit a word of praise for effective work. The Grand will probably be closed next week.

Harrison and Rogers' My Geraldine co. did excellently at the Avenue. This co. played here earlier in the season at the Academy of Music. I spoke favorably of the performance then, and it holds good now. Grau's Fifth Avenue Opera co. 20-26.

The Leonzo Brothers' second week at Faranta's was better than the first. This co. relies on dogs to draw the dollars. Frank I. Frayne and his menagerie 20-26.

Robinson's Dime Museum was crowded all week.

Jottings: W. W. Fetters, the well-known scenic artist of the St. Charles Theatre, has been quite ill for the past three weeks with malarial fever. His friends in the profession will be pleased to know that he is up now on the convalescent's road.—Harry Miner rushed into town the other day, stayed a day or two, and then rushed off to Florida on a hunting expedition.—Will Duffy, in advance of Lizzie Evans, was with us for the second time this season. Miss Evans plays a return date at the Academy next week.

CHICAGO.

Julia Marlowe, young, ambitious and talented, has appeared in a round of characters at the Grand, and won instant recognition as an actress of exceptional power. That she will succeed is certain, and her career will be watched with interest. This week, E. J. Henley and co. in Deacon Brodie.

Mrs. Langtry had a prosperous week at McVicker's in A Wife's Peril and Lady Clancarty. This week, Lady of Lyons and As In a Looking-Glass.

The three weeks of A Dark Secret at the Columbia were remunerative. It made a hit. A new comedy entitled, A Drummer's Life, this week.

Natural Gas, the latest skit for the exhibition of eccentric comedy, has made a tremendous hit at the Opera House, and standing-room has been at a premium. It has many good things in it and is the best of its sort. Amy Ames, John Gilbert, H. V. Donnelly and Ed. Girard are all good. It remains another week.

The Palmer co. in Jim the Penman had good patronage at Hooley's. Agnes Booth and W. J. Ferguson were particularly clever and even in their work. This week, Joseph Murphy.

Mrs. McKee Rankin had excellent success at the Haymarket. This week Kate Castleton in Crazy Patch.

Katie Putnam met with fair success at the Academy in Erma the Elf. This week Ben Maginley in Inshavogue.

Hardie and Von Leer co. in On the Frontier found favor at the Windsor. This week Si Perkins with Frank Jones as the star.

My Aunt Bridget drew tremendous houses to the People's. This week Edwin Arden in Eagle's Nest.

Chip of the Old Block with Harry Mills, and R. L. Scott had a good week at the Standard. This week Trixie the Romp.

BALTIMORE.

This city has always enjoyed the reputation of being the paradise of minstrel cos., and it is keeping up its reputation, be the show good or bad. Thatcher, Primrose and West gave a programme that was sadly barren of anything bordering on novelty, at Ford's Theatre, except the new first-part with elaborate costumes and white faces, and this can scarcely be considered an improvement. This week the house will be given up to local entertainments. Next, She.

Dixey in Adonis had a splendid week of it at the Holliday Street Theatre, and the audiences were very enthusiastic; almost every song and imitation was encored and everybody and everything applauded. Mr. Dixey gives a good imitation of Irving, dances well and sings a good song, but that is all, and the burlesque is dreary. The Bostonians will give a season of English opera this week, opening in Fatinitza. Next, Mantell in Monbars.

Gus Williams was a success at Harris' Academy of Music last week, both artistically and financially. His new play, Keppler's Fortunes, gives him full scope for his specialties, and he makes the most of it. This week Edward Collier will appear in a repertoire of standard plays. Next, National Opera co.

Last week was decidedly the best week of the season at Forepaugh's.

Temple Museum, where Zitka was given to a succession of crowded houses, the performance merited the patronage, for it was a strong play, liberally mounted and interpreted by an evenly balanced, good co. Under the Gaslight opened with a well-filled matinee on Monday. Next, Sid. C. France in Marked for Life.

Hyde's Big Specialty co. closed a week of big business at the Monumental Theatre on Saturday night, and on Monday Reilly and Wood's Big Show began a week's engagement with the standing-room sign swinging in the lobby. Next, Harry Williams' Own co.

Skipped by the Light of the Moon drew large attendance at Front Street Theatre and seemed to catch on immensely. N. S. Wood will divide this week between The Boy Scout and The Boy Detective. Next, W. M. Paul in Lucky Ranch.

Cues. J. G. McDonald, a well-known actor of New York, died Thursday afternoon 16 of consumption, at the residence of his brother-in-law, C. H. Sprenkle, 606 N. Broadway. Mr. McDonald has been in failing health for some time and his last engagement was in Rose Coghlan's co.—While Gus Williams was playing an engagement at the Academy of Music last week he received word of the death of his brother, William Lewick, in New York. He sent a representative at once to New York to attend to the funeral arrangements.—Blind Tom will give two piano recitals at Ford's Opera House Feb. 22-3.—Jeannie Winston will give a season of comic opera at the Lyceum commencing about the end of April. Manager Albaugh will at once begin to make such improvements as will insure the comfort of his patrons.—The National Opera co. will give a week of good opera at the Academy of Music, commencing 27. C. H. Jones, the advance of the co., was in town last week.—The Campanini Operatic Concert co. gave a matinee at the Lyceum.

SAN FRANCISCO.

FEB. 14, 1888.

There were no losses incurred at any of the theatres last week. The Baldwin was closed, but reopened last night with Conrad and Hermann's Gypsy Baron and the customary first-night audience.

W. H. Powers' co. opened at the Bush last night. The play is Ivy Leaf, a clean but rather spiritless work, with some good quartet singing, an eagle and a clever little girl named Zella Leonard.

The Webster-Brady Dramatic version of She was brought out at the Alcazar last night before a crowded house. The management has prepared some new and attractive scenery for this production, and I think they will be well rewarded for their outlay.

Iolanthe will follow Billee Taylor at the Tivoli, the co. augmented with Bella Thorne, who made a pleasing impression lately at the Orpheum as a twin sister in Allen Quarterman.

The Orpheum management having made arrangements with Conried and Herrmann to produce all their successful operas will, on March 5, resume comic opera with a competent co., having as one of the principals Helen Dingeon. Welcome La Belle Helene.

Items: Kate Castleton is one of the coming attractions of the Alcazar Theatre.—Agnes Robertson-Boucicault fills Mrs. D. P. Bowers' canceled date at the Bush, March 16, with My Geraldine.—The Bush Street management last night attached the box receipts at the Baldwin for $800, claimed as damages for breach of contract, the Conried and Herrmann Opera co. having first booked to appear at the former theatre.—Gus Hall, of the Gypsy Baron co., who revisits San Francisco after an absence of twelve years, must see many changes in that time.—Robert Evans, the new basso of the Tivoli, has found great favor with the audience in "Billee" Taylor.—Samuel Fletcher, agent W. H Power's Ivy Leaf co., makes his first visit to California.—It now transpires that Henry Norman and my pretty little friend Lottie Walton were not married after all, although I said in a recent letter that they had been. The engagement existed and the wedding day set, but a sweetheart's quarrel interfered, and they are still single and both doing good work at the Tivoli.—I am indebted to Mr. W. Fitzgerald for the railroad souvenir date-card of the Conried Herrmann Opera co. of which Mr. F. is manager.—J. O. Barrows and George Staley bring out another dramatization of She at Morascos, under the supervision of Al. R. Feely.

PITTSBURG.

Margaret Mather did a remarkably large business at the Bijou last week, where she appeared in a repertoire of strictly legitimate plays, supported by Frederick Paulding, Milnes Levick and a fair to middling co. Her Juliet received commendations from both press and public. Frederick Paulding and Milnes Levick deserve special mention for excellent work. Salsbury's Troubadours this week; Still Alarm next.

Harbor Lights was seen at the Grand Opera House during the past week, but unfortunately the meagre audiences that nightly assembled rather tended to dim the illuminations. The co. had no incentive to show its mettle; therefore any especial comment is unnecessary. Little Tycoon present week; Mr. and Mrs. W. J. Florence follow.

Henry Chanfrau with his old chestnut Kit the Arkansas Traveler completely captured the patrons of Harris' Family Theatre, and accordingly played to big business. Pat Rooney this week, Mamzelle 27.

At the Academy of Music Schoolcraft and Coes' comb. held forth to good business, the principal features of which show were: Schoolcraft and Coes, Winstanley Brothers, Emerson and Clark, and Miss Polly Cusick. Australian Novelty co. 27.

Items: Treasurer Sheldon of the Bijou. is not yet able to be about.—Jimmy Galvin got the prize for having sold the most Elks' benefit tickets. He sold nearly 500.—Manager Chalet is confined to his room with sickness.—The entrance to the Bijou has been repaired, and now looks better than ever.—Will Williams returned home, 19.—The Night Owls will shortly come to the Academy, and the Bostonians will soon be due at the Grand Opera House.

JERSEY CITY AND HOBOKEN.

Large and representative audiences were the rule all last week at the Academy to witness the presentation of Jim the Penman, by A. M. Palmer's clever co. The smoothness and naturalness of the different personations by such actors as Frederic Robinson, H. M. Pitt, Walden Ramsay, Alexander Salvini, William Davidge, Herbert Ayling, Agnes Booth, Maud Harrison and Mathilde Madison are always sure to give the utmost satisfaction to any audience and to patrons of the Academy in particular. This week Lost in New York opened to an immense house 20.

HOBOKEN.

On the Rio Grande did an excellent business all last week at H. R. Jacobs' Theatre and gave satisfaction. Corinne, in Arcadia, opened for a week, matinee of 19, to an immense house. The burlesque was tendered a most flattering reception and the charming little prima donna took the house by storm. She is supported by Jennie Kimball and a large and exceedingly well-drilled and clever co. The play bubbles over with music and fun from beginning to end, and no doubt will have the banner week of Mr. Jacobs' season here. Next week, Wilbur Opera co., followed March 5-11 by Dan Sully in Daddy Nolan.

At Cronheim's Germania the Metropolitan Novelty co. gave a first-class variety entertainment all last week to large and well-pleased audiences. The co contains Bryant and Saville, Mike Tracy, Geo. Price, Smith and Carl, Gallagher and West, and many others. This week another specialty co. occupies the boards, opening 20 to a good house. Among the people comprising the comb. are: Lillie Allyn, Leonie Ripley, the Virginia Trio, the Maddens, John C. Leach, Keating and Ardell, Louise Garland, Warren and Whitley, Walter Manning, Thomas Williams and Dick Harris. Next week, National Four, followed by Lilly Clay's anatomical display March 5.

Item: A fatal fire destroyed Gantzberg's Theatre Comique early morning of 20, and caused the death of the leader of the orchestra, Otto Labes, and a twelve-year old son of Mr. Gantzberg, the proprietor. Cronheim's Germania, which is on the adjoining parallel street had a narrow escape. Several of the performers at the Comique lost all their properties and musical instruments, and Manager Cronheim tenders them a benefit to-day (21) at his house.

ST. LOUIS.

Clara Morris last week at the Olympic played to crowded houses. Her support was fair. B. R. Graham was a quiet Count De Moray. Giles Shine was acceptable as Palmieri. E. A. McDowell was good as Ernest Drake. Mrs. Octavia Allen made a stately Mme. de la Marche. Miss Morris played with her old-time energy A Dark Secret this week. Mrs. Potter-Brown next.

Joseph Murphy had large houses last week at the Grand in Kerry Gow, The Donagh and Shaun Rhue. Stella Teuton furnished fair support. Highest Bidder next week.

Edwin Arden had fair business at the People's last week, producing Eagle's Nest and Barred Out. White Slave this week; Sam'l of Posen next.

At Pope's, Frederic Bryton had good houses. Redmund and Barry this week. The New Danites next

The Standard had packed houses all last week. Hallen and Hart's Prize Ideals were the attraction. Parson Davies' show this week.

Cues: John G. Ritchie is still here.—Mrs. D. P. Bowers and Mrs. Agnes Herndon left for the East last week.—W. G. Beach joins Clara Morris, to take the place of E. A. McDowell, who leaves the co. for three weeks to fill dates in Canada.—Adolph Bernard went East last Tuesday with the body of the late Mrs. Olivia Gervaul.

LOUISVILLE.

Willard Spenser's Little Tycoon at the Masonic was a positive success. The principal parts were in the hands of capable people, the chorus large and well drilled, and the costuming something gorgeous. Attendance very large. The week closed with Rag Baby to fair patronage.

James A. Hearne in Hearts of Oak had about half houses at Harris.' Co. good. Ranch 10 to follow.

The Early Birds was a strong attraction at the New Buckingham. A good bill was offered and the burlesque She was a success.

Gibson and Davis still remain at the Grand Central, where large business is doing. O. H Clark has been with Hearts of Oak eight seasons. Al Schliet left early in the week for New York, where he will play a part in Donnelly's Civil Service. Blanche Thorne of the Held by the Enemy co. will leave after the engagement here.

ALABAMA.

MOBILE.

Theatre (J. Tannenbaum, manager): Jim the Penman with matinee 10-11 to business above the average. One of the most interesting plays ever seen here. Co. excellent, deserving the enthusiasm created. George Edgar, Harry Eytinge and Lewis Baker deserve special mention. May Brookyn as Nina, by her grace, beauty and most perfect acting captured the audience. She leaves behind many warm admirers. Edward F. Mayo as Davy Crockett 13; performance ordinary; business good. Frank I. Frayne 16-18. Mardo and Si Slocum presented a novel performance, calculated to please the populace.

BIRMINGHAM.

Opera House (F. P. O'Brien, manager): Newton Beers' Lost in London 10-11, with matinee, was a disappointment to our people. It is a grand spectacular production. The ballet contains some pretty girls who can dance, and Job's Vision was beautiful, but this is all that can be said. Frank Frayne's comb. appeared to top heavy houses 13-14, presenting Mardo the Hunter the first night and closing with Si Slocum. Mr. Frayne's dog Jack and wild animals were the only features of the show. Owing to the observance of Lent Fred. Warde in Galba did not play to the business 15, that he otherwise would have done, but never did he appear before more appreciative audiences. Gaston Gabol was greeted with equally as much enthusiasm 16.

Casino Theatre (Harry Walker, manager): This week the performance opened up with a pleasing sketch entitled Our Social Party. An entire new co. will appear next week.

Mention: Johnnie Williams and Lee Raymond left the Newton Beers' Lost in London co. at Mobile.—Patti Rosa, the pretty little honorary member of the Birmingham Rifles, sent $25 to the Atlanta Rifles last week with a complimentary note.—The Alabama Zouaves will attend the performance by Mrs. James Brown Potter in full dress uniform.—Lamar Clay, of the Fred. Warde co., is a nephew of R. W. Rutherford, of this city, and was his guest during the stay of the co.

ARKANSAS.

HELENA.

Grand Opera House (F. B. Sliger, manager): The White Slave co. succeeded in drawing a good house 11, but in return gave a very poor performance, caused, perhaps, by the illness of several members of the co.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Shadows of a Great City, under the management of C. B. and Thomas Jefferson, was presented the first time in our city 14 to a very large audience. Jim Farren by George R. Edeson and Biddy Ronan by Annie Ward Tiffany were highly entertaining and deserving special mention.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Plato, Lesher and Hyde, managers): Wessel's Dramatic co. in Michael Strogoff, Danites and White Slave, 6-11. Wessels, as Ivan Ogareff, with the exception of an occasional calm when some good acting is done, rants and roars without rhyme or reason. His Ivan a few years ago was decidedly good, but now it is greatly overdrawn. Theo. Roberts as Strogoff was excellent. Haverly's Minstrels, Bishop the mind-reader and Conried Opera co. are billed.

SACRAMENTO.

(New Metropolitan Theatre (L. Henry, treasurer): Baird's Minstrels 10-12 to small houses. The only admirable feature of their entertainment is the "nerve" with which they perpetrate their wormy chestnuts. Bishop, the mind-reader, 22-5; Power's Ivy Leaf March 2 3; Conried's English Opera co. 19-21; Booth-Barrett 27.

Clunie Opera House (L. Henry, treasurer): This house, which has been closed since the engagement of the Athenæum co., will be occupied by the Ben Cotton co. 13 for a period of two weeks, after which Nellie Boyd will appear 27 for three nights.

SAN JOSE.

California Theatre (C. J. Martin, manager): Webster-Brady co., including Charlotte Tittel, appeared in She and Lynwood 10-11. Notwithstanding rainy weather, good business was done. The production of She was first class, special mention being due to the scenic effects, which were the best your correspondent has seen in this city, Lynwood was also well played.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): The Carleton Opera co. played return engagement week 6, meeting with great success. Booth-Barrett 27-March 5.

Armory Hall (Harry C. Wyatt, manager); Bishop, the mind-reader, gave the people a chance to test his abilities 14-18.

SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde, lessees and managers): Grismer-Davies co. in Streets of New York, Rosedale and Called Back, 6-8, to good business throughout, Mr. Grismer and his talented wife were received with great favor.

OAKLAND.

Oakland Theatre (A. W. Stillwell, manager): Abbey's U. T. C. (which is a little of the story and a vast amount of specialty business), presented by a co. with the Hyers Sisters at the head, did a good business 6-11, and thoroughly captivated the gallery. George Dorsey as Uncle Tom and Irene Lannigan as Aunt Ophelia were very clever. There were two Topsys (the Hyers Sisters) and two lawyers—Marks, Sr., and Marks, Jr. (Frank Smith and Ben Mann), who kept the house in a perfect roar when they were on the stage.

COLORADO.

DENVER.

The latest and the poorest of Charles Hoyt's "invasions," which is before the public, A Hole in the Ground, has been at the Tabor all the week. The first-night audience was very large, and business since has been lucrative. The Carleton co. week of 20-25 Hanlon's Fantasma week of 27-March 3.

At the Musee, the pirates' home, Hazel Kirke with Laura Dainty as Hazel, is the bill that's unblushingly announced. I'm sorry to see Miss Dainty a party to the theft by appearing in a character that belongs to a copyrighted play.

Items: Lena Loeb, the electric girl, gave an exhibition at Idaho Springs, 10, to a small house. I don't expect Miss Loeb's tour will be a protracted one. The Eighteenth Infantry Band from Fort Hayes gave selections between the acts of the Hole in the Ground performance.—Archie Foster, a member of Miss Ellsler's co., died of inflammation of the bowels at Charpiot's Hotel, Sunday 12. He had been ailing ever since he arrived in the city, and was unable to appear during the recent engagement of the co. at the Tabor. Mr. Foster's remains were shipped to Milwaukee, care of the Lodge of Elks. The local Lodge accompanied the body to the train and passed appropriate resolutions.—The Denver Lithographic co. has gotten out a calendar of artistic design, on one side of which is an interior view of the Tabor Grand, and on the other a list of the attractions booked to appear during 1888.—Ex-Senator Tabor has received another gold brick from his Vulture mine in Arizona, valued at $12,000 His income from this mine alone is said to be $1,000 per day.

LEADVILLE.

Taboe Opera House (J. H. Cragg, manager): Howard Athenæum Specialty co. played to good business 8-10. Effie Ellsler to fair house 16 18.

CONNECTICUT.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Hoyt's Tin Soldier 13-15 proved an irresistably funny skit, affording Eugene Canfield abundant opportunity as Rats to keep the audience in continuous roars, as he was wont to do as Grimes in the Bunch of Keys. The entire co. contributed ably in enthusing life into the play. Fanny Johnstone is particularly worthy of mention in her character of Carrie Story, appearing both winsome and pretty. Oliver Byron's Inside Track pleased large audiences 16-18. Though bordering on the sensational, yet the play is not objectionably so. Fred. Warren, who cleverly handles the comedy parts, was warmly received by his many friends here. Wages of Sin 20-22; Charles Erin Verner 23-5

Items: It is hoped that Dockstader's Minstrels will route through Hartford, as Dockstader was raised here and has many acquaintances who have not had an opportunity of seeing him in years. He first got into the business in this city, doing a song-and-dance with Frank Lawton.—Mr. M. Kenney has been appointed in the box-office at J. and P.'s, succeeding W. H. Dumont as assistant.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): Lost in New York, a co. of mediocre dramatic ability, succeeded in interesting audiences by novel scenic effects 17-18.

New Haven Opera House (Horace Wall, manager): Aronson's Erminie co. 22 5.

Bunnell's Opera House: Weston Brothers in Way of the World held the boards 16-18. J. Z. Little in The World opens current week. In Curio Hall Mermaid, Bohemian Glass-blowers and Sinthea the sybil.

Item: The stockholders of the New Haven Polo team are rejoicing in a season whose pecuniary success is already assured.

WATERBURY.

Jacques Opera House: The appearance of Modjeska as Rosalind, 13, attracted one of the largest and most fashionable audiences of the season. Charles Stedman's co. in Our Boarding-House 17 had only a fair-sized audience.

City Hall: Eaton and Benton's Royal Consolidation 16 to good business. The performance of their Japanese jugglers and acrobats are wonderful.

NORWICH.

Breed Hall (Andrew and Harris, managers): Hi Henry's Minstrels to large house 18. Performance fairly good. Flavia Colie 20-5.

MERIDEN.

Opera House (T. H. Delevan, manager): Stedman Comedy co. entertained a small audience 18 with Our Boarding-House.

SOUTH NORWALK.

Music Hall (I. M. Hoyt, manager): Eaton and Benton's Royal Show 4 7. Their opening was a complimentary concert by Krap's Concert co., which packed the building. Their entertainments all the way through are very fine and give universal satisfaction. Business unusually good.

Opera House (Coolidge and Lockwood, managers): Daniel Boone co. to an extra big house 17; good satisfaction.

MYSTIC.

Opera House (Ira W. Jackson, manager): Hi Henry's Minstrels 17 to crowded house. The co. gave a fine show. They were obliged to leave their private car at New London, as it was too large to be brought across the ferry at Groton. Stedman Comedy co. in Our Boarding-House 23.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Flavia Colie, a ten-cent show, opened 13 14; compelled to close on account of poor business. Keep It Dark, Murray and Murphy, the Dalys, Fun in a Boarding-School, Dockstader's Minstrels, True Irish Hearts and Joseph Murphy are announced

NEW LONDON.

Lawrence Opera House. C. F. Stoll, manager): Hi Henry's Minstrels gave a pleasing entertainment to the largest audience of the season 14; standing-room only. Before the curtain was rung up a number were turned away.

ANSONIA.

Opera House (D. Bartholomew, manager): Stedman's Our Boarding-House co. appeared here 17; poor business; co. good.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Kemball's Mam'zelle co. drew large houses 13-15. Charles T. Ellis in Casper the Yodler packed the house at every performance 16 18. Atkinson's Peck's Bad Boy opened 20. Edmund Collier 27-9, Little Nuggets March 1 3.

Grand Opera House (J. K. Bayles, manager): Erminie was given to a very large audience 15 in excellent style. The Knights in Over the Garden Wall played to light business 16. The Campanini Concert co. appeared before a painfully small audience 17, which was greatly disappointed at the entertainment.

DISTRICT OF COLUMBIA

WASHINGTON.

She, well presented, drew a good house at the National. Laura Clement made a pleasing impression in the title role. Loie Fuller, who was last seen here as the sprightly Aladdin, shows as Ustane that she is possessed of much tragic power. This week the National Opera co. in Nero, Queen of Sheba, Faust, Lohengrin and Tannhauser. Louis James and Marie Wainwright next.

Rice's Evangeline drew fair houses at Albaugh's. The presentation was nothing remarkable. We have seen better Evangelines and Gabriels that Alice Butler and Anna Boyd, though possibly they were not at their best, but had a touch of the hoarseness so prevalent last week. This week Henry E. Dixey will, no doubt, pack the house. The Bostonians next.

Ada Gray had good houses at Harris' to see her travesty of East Lynne, in which she was ably "assisted" by the majority of her co. This week the Kimball Comedy co. in Mam'zelle.

Harry Williams' co. at Kernan's this week. Reilly and Wood next.

Items: The Campanini Concert 13 at Congregational Church drew a large and appreciative audience. The co., with the possible addition of Mme. Gerster, returns 28.—Max Alvary sings at the third Symphony concert at the National 26, and with the Richard Wagner Society at Universalist Church 27-29.

FLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): McIntyre and Heath's Minstrels 10 11 to good business. Emma Abbott 13 opened a week's engagement, supported by an excellent co. Large and fashionable audiences greeted her nightly, and floral favors were numerous.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): J. S. Murphy in The Kerry Gow 13, to good business; co. good. McIntyre and Heath's Minstrels 16, to crowded house. The public was rather disappointed in their street parade, as they were led to believe from the advertisement that something rather out of the usual line would be given. Prof. Bristol's Equescurriculum 20-5; F. C. Bangs 27-8.

Item: Emma Abbott's opera week of 6-11 was the largest in receipts ever known here. It amounted to $8,600. The entire week was a decided success artistically as well as financially.

ATLANTA.

De Give's Opera House (L. De Give, manager): Newton Beers in Lost in London 13-14, with matinee, to fair business, but better if anything than either the play or troupe deserved. Sam Bernard joined the co. at this point, taking the part of Benjamin Pluckey, and is quite an addition to what otherwise is a very poor comb. J. S. Murphy in Kerry Gow and Shaun Rhue, 15 16, with matinee, to fair business. Mr. Murphy, although suffering from a severe cold, gave a very good performance. The terrible disappointment given Atlanta theatre-goers by Mrs. Brown-Potter has had a depressing effect on business for ten days past.

MACON.

Academy of Music (H. Horne, manager): John S. Murphy's Kerry Gow 14, to excellent business. The co. is weak. A good audience greeted Edwin Mayo in David Crockett 16. Olga Verne shared the honors with the star.

NEWNAN.

Opera House (Dr. J. T. Reese, proprietor): The Boston Stars 15, to small but delighted audience. This is by far the best concert co. that has visited us this season. They gave entire satisfaction. The cornet playing by Walter Emerson was excellent.

AUGUSTA.

Market Hall (S. H. Cohen, manager): Joe Murphy in Kerry Gow 11. The inadequacy of the stage destroyed the charm of the play and rendered some of the best scenes utterly impossible. Support rather below the average. Bristol's Equescurriculum occupied the Hall all the week of 13-18. Intense satisfaction of everybody who has seen his wonderful horses. One universal verdict of approval greets him on all sides and packed houses pay homage to the untiring patience of a man who has taught horses and mules everything but language. Levy, the cornet player, next week, and then farewell to things theatrical till the new Opera House is completed.

COLUMBUS.

Springer Opera House (Theo. M. Foley, manager): Mrs. James Brown Potter appeared 10 in Loyal Love. Her playing was considered unimpassioned for her theme, and taken altogether her idea of her part didn't take well with the audience. The general verdict was that in character specials she would do best as an Ophelia in Hamlet, or as some other crazy maiden. Edwin Mayo as Davy Crockett, 15, played to a good house, considering it was Ash Wednesday.

BRUNSWICK.

Adelaide Randall played here 7-8 to small audiences. She appeared in Princess of Trebizonde, and Doctor of Alcantara. While the acting was about the average not much can be said of the plays, as there seems to be something lacking in both to impress the audience. Miss Randall sang the "Lullaby," which seemed to please the audience better than the whole show did.

ILLINOIS.

BLOOMINGTON.

Durley Theatre (Fell and Perry, managers): Town Lots 13-14; fair business. Kate Castleton 16, in Crazy Patch, to large appreciative audience.

JOLIET.

Opera House (R. L. Allen, manager): Frank Howard in Sam'l of Posen to a large and very enthusiastic audience 14. This was Mr. Howard's second appearance here this season. Many of the songs and dances were new and very interesting.

DANVILLE.

Grand Opera House (A. W. Heinly, manager): Gorman Minstrels to small house 14.

Armory Opera House (Edwin Winter, manager): Was opened 13, by Bayse-Davis co. playing Emerald Ring, Factory Girl, Queen's Evidence, Hazel Kirke; matinees, East Lynne and White Lies.

AURORA.

Coulter Opera House: Enos and Wall's Model Comedy co. has played to good houses all this week, presenting such plays as Private Secretary, Flirtation, American Born, and Our Bachelors. Yank Newell in Muldoon's Picnic 23; Frank Jones' Si Perkins co. 27.

Helen Blythe in Only a Woman's Heart played to small house 8. The severe cold weather and counter attractions were responsible for the bad business. The star and play were fine, and deserved better patronage. Cora Van Tassel in Hidden Hand to good house 11. The play is time worn, but the brass band and street parade caught on, and nearly filled the house. Si Perkins 27. The Model Comedy co. occupy the house the current week, at low prices of admission.

Item: The Opera House orchestra, which has given traveling companies such excellent satisfaction the past season, are to have a benefit soon and desire to correspond with managers of first-class attractions. The musical directors of most of the cos. which have appeared here, say our orchestra is one of the best house orchestras outside the large cities. They deserve a rousing benefit.

QUINCY.

Opera House (Dr. P. A. Marks, manager): P. F. Baker 11, to good business. Mr. Baker is one of Quincy's favorites. A large audience attended the performance of Caprice by Minnie Maddern and her excellent co. Miss Maddern as Mercy Baxter has a part that suits her in every particular, and her acting is so natural and easy that she carries her audience with her.

ENGLEWOOD.

Lanyon Opera House (J. Russel Jones, manager) Mrs. McKee Rankin in the Golden Giant to fair business 11. Co. good.

OTTAWA.

Sherwood's Opera House (F. A. Sherwood), manager: Helen Blythe in Only a Woman's Heart to a small but appreciative audience 9. Sam'l of Posen 11 to a medium business. Co. and satisfaction excellent. Kate Castleton in Crazy Patch played 18 to medium house.

CHAMPAIGN.

Armory (S. L. Nelson, manager): L'Ombra, a charming three-act opera, was presented to a very critical audience by Kate Bensberg Opera co. 13. The co. is composed of but four people, but all are of the best, all being stars in their lines. McGibney Family appeared 20.

ROCKFORD.

Opera House (C. C. Jones, manager): Cora Van Tassell in The Hidden Hand 13. The co. gave a very unsatisfactory performance to a fair house. Richard Mansfield March 3.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Gorman Brothers' Minstrel co. made their initial appearance here 13, and were greeted with a fine audience. The entertainment was tip-top in every respect and was enthusiastically received. Kate Castleton and co. in Crazy Patch 15, had a very good audience, and furnished two hours and a half of hilarious amusement.

STREATOR.

Plumb Opera House (J. E. Williams, manager): A large house for the second time this season greeted the vivacious Jarbeau in Starlight 11. The singing of the co. is as good as ever and was much enjoyed. Kate Castleton in her musical absurdity Crazy Patch 17 to one of the largest houses of the season. The imitations and comedy parts were very fine. Satisfactory performance.

ELGIN.

DuBois Opera House (Taylor and Jencks, managers): The Model Comedy co. ended a successful week's business 11. The co. as a whole gave good satisfaction.

Items: F. Morgan and W. J. Russell, two very popular and enterprising young men of this city, have organized an opera co. intending to make a tour of the North-West. The co. opens here 27-March 3. Mr. Morgan assures me the co. will be first-class in every respect.—I am especially indebted to J. R. Lee for courtesies.

CAIRO.

Opera House (Thomas W. Shields, manager): Kate Castleton's co. in the Crazy Patch pleased quite a large audience 10. Miss Castleton sings very prettily and is rather good-looking, but Eddie Foy as the eccentric smith was the recipient of the greater part of the applause. Agnes Herndon, owing to her recent failure in St. Louis, has cancelled her engagement. Roland Reed 23.

PANA.

Hayward's Opera House (Race and Roley, managers): William Lloyd in Damon and Pythias played to a small audience 15; thin business.

INDIANA.

INDIANAPOLIS.

The event of local circles was the production at the Grand of the new comic opera Maganon, 16-18, by Prof. Barclay Walker, an Indianapolis composer. The opera was given last Spring by local talent and reviewed at that time.

Minnie Maddern will appear at the Grand 23 25. Emily Soldene appeared at English's 16-18. Business

fair. Carrie Tutein and Harry Pepper appeared at English's 13-15 to fair business, but an attachment enlivened their stay here. Pepper asked Manager Dickson to cash a $200 check on a Louisville bank and represented that it was gilt edge. The cash was given and proved worthless, the drawer unknown. Dickson attached, and the Bates House followed with another. The cash was afterwards received and paid though Nan's Acre Lot missed the 28th at Shelbyville.

At the Museum the Australian Novelty co. filled the week with a good show to good houses. Bennet and Moulton Opera co. appear week of 20. The latter has a return date in April.

In the Musee a monkey and dog circus filled time of 13-18.

ANDERSON.

Doxey Music Hall (C. T. Doxey, manager): Carrie Tutien and Harry Pepper appeared to a small audience in Nan's Acre Lot 17. Good satisfaction.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Emily Soldene and co. gave a first-class variety entertainment to good house 14. Gorman's Spectacular Minstrels 17-18 gave a splendid performance with an exceptionally good afterpiece to large and enthusiastic houses.

HUNTINGTON.

Opera House (Filson and Emery, managers): Ezra Kendall in A Pair of Kids played to very large house, every seat being taken, including gallery. Audience well pleased. Duncan Clark's Female Minstrels 23; Minnie Maddern March 1; Charles A. Gardner 5.

PERU.

Emerick Opera House (Cunne and Parks, managers): Ezra Kendall in A Pair of Kids played to packed house.

Item: James Wingfield, advance agent for Boy Tramp co., was in Peru last week.

LOGANSPORT.

Opera House (A. H. McDonald, manager): Ezra Kendall played to a large house 14. Play is changed somewhat since last season, but just as funny as ever. Frank Jones' Si Perkins' co. drew fair house 16. Jennie Yeamans canceled her engagement which gives George S. Knight in Baron Rudolph March 7; Thomas Keene 22; Fred Bryton 27.

IOWA.

KEOKUK.

Keokuk Opera House (D. R. Craig, manager): Pete Baker 10; small audience. The play Chris and Lena was a disappointment to the few in attendance. The co. was attached here by Manager Moon, of Des Moines, for breach of contract, and settled by paying $110. Minnie Maddern played 16 in Caprice to large and fashionable audience, and one that was thoroughly pleased with star, co. and play. Herbert Winslow's Town Lots co. 18, with E. L. Walton and Marguerite Fish in leading roles, had a big audience. The author was born and bred here up to a few years ago, when he removed to Chicago, his present home. The Music Concert co. played 21.

Items: Grant Springer, recently with the Patti Rosa co., has returned to his home in this city.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): Thomas W. Keene appeared 14 in his masterpiece, Richard III. His rendition was splendid, and deserved the large house which witnessed it. Arthur Elliott as King Henry deserves special mention; the rest of the support was fair.

BURLINGTON.

Grand Opera House (John C. Minton manager): Despite the fact that Moody, Sankey, Whittle and other noted revivalists have taken possession of the town, wrought religious excitement up to fever heat, and been particularly violent in their denunciation of the theatre, a splendid audience greeted Vernona Jarbeau and her talented co. 15, her second engagement here this season. Every seat in the house was sold before the doors were opened, and a hundred camp-chairs were placed in the aisles.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Thomas W. Keene and his excellent co. in Fool's Revenge was greeted 11 by a packed house. The performance was first-class. Mr. Keene was called before the curtain several times; his support also came in for their share of applause. This was Mr. Keene's first appearance here, and he was well pleased with his reception. Carleton Opera co. 29; Janauschek March 1.

IOWA CITY.

Opera House (J. N. Coldren, manager): Minnie Maddern in Caprice, 13, delighted the largest and most refined audience of the season. Support excellent.

KANSAS.

TOPEKA.

Grand Opera House (C. F. Kendall, proprietor): The Art Dramatic co., the new local stock organization which had a season of three nights with Our Boys 6, followed by Moths for the remainder of the week, opened up the second week 13-18, in Roadside Angels, to be in turn followed by Colleen Bawn. The co. is one of the strongest provincial "stocks" ever organized. The audiences have averaged good so far, but not nearly so numerous as the performances and plays merited.

Crawford's Opera House (L. M. Crawford, manager): Bartram and Burbridge's co. in A Night Off. This was the comedy event of the season, and the audiences were correspondingly large and appreciative. William Redmund and Mrs. Thomas Barry in Rene 16.

WICHITA.

Crawford Opera House (L. M. Crawford, manager): A Night Off did fair business 15-16, and for a good, clean comedy it is certainly par excellence. Messrs. Bartram and Burbridge in the principal roles are immense and the support throughout very good.

Garfield Opera House (J. A. Ask, manager): The John B. Negrotto co. opened 12, have produced Man and Master, My Partner and East Lynne.

Items: Fred. Dixon has written a musical comedy which he calls Busted, and will tour the State shortly. George Paxton, Nettie Klum and Charlotte LeBrun are members of the co., and they will play in big luck if they don't get "busted," as this is a bad time for snaps.—The work of decorating the interior of the New Opera House is being pushed to completion.—Incandescent lights will replace the gas-jets in a short time.

PARSONS.

Edwards' Opera House (L. L. Baird, manager): The Benny Gee Novelty co. 11. Poor show to poor business.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): A Night Off to fair house 9. The co. is made up of very clever artists and gave an excellent performance. Barry and Fay in McKenna's Flirtation played to a good house 13. The play is extremely funny and was well received.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Beach and Bowers' Minstrels drew a large house 11. We have had cos. with more people, but none that gave better satisfaction. Pete Baker in Chris and Lena 22; Barry and Fay March 1; Annie Pixley 6; Kate Castleton 10.

McDonald's Opera House (W. E. Miller, manager). J. B. Negrotto closed his two weeks' engagement at this house 11, in Mixed Pickles.

Item: Beach and Bowers have a very novel and attractive uniform for their band. It consists of a jockey suit, each member with a plush coat and cap of a different color.

EMPORIA.

Whitley Opera House (H. O. Whitley, manager): W. J. Fleming's Around the World in Eighty Days, 8, to fair business. Co. nor play deserve special mention. The audience were very much disappointed. This is about the stingiest comb. that has played here this season; objected to allowing attaches of the Opera House inside without paying. This included ushers, stage-hands, etc.

KENTUCKY.

LEXINGTON.

New Opera House (Scott and Mann, managers): Grau's Opera co. to crowded house 10, and no more than deserving. Bunch of Keys to good house 13, and well pleased the audience. Little Tycoon Opera co. 6 to good house. It was more appreciative than any other attraction this season. Newton Beers in Lost in London 17 18; good house; Sam Bernard made quite a hit, and was repeatedly called before the curtain.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Leon M. Carter, manager): The gala event of the season was the engagement of the Gilbert-Huntley Comedy co. supporting Belle Gilbert and J. H. Huntley, who gained so much favor here last season, having played two engagements. They opened 6 and presented Queena, Leah, Honeymoon, Linwood, Rip Van Winkle and Celebrated Case, with Queena at matinee to standing room only at each performance, notwithstanding the fact that it rained the greater part of the week. Wilson and Rankins's Minstrels appeared before a large audience 14. George Wilson is a favorite here.

Siftings: Among the new faces in the Gilbert-Huntley co. deserving of special mention is Ernest Foster, a young actor who promises to be a star in the theatrical firmament. His Frank Horton in Queena and Edwin Carlisle in Lynwood were fine specimens of acting. Blanche Plunkett, another new member of this co also made a hit and became a general favorite after her first appearance. At the close of the last performance of the Gilbert-Huntley co. Manager Leon M. Carter and his estimable lady entertained the members of the co. and the representatives of the press at a banquet. The table was spread on the stage of the Opera House, and there were present twenty-eight persons. This report would not be complete without a tribute to little Mabel, the six-year-old petite star of the co., and Professor Carey, the leader of the band.—At a meeting of the board of directors held yesterday the new Opera House was leased to Manager Leon M. Carter for a term of five years.

MAINE.

PORTLAND.

Theatre: The largest audience that ever got inside the doors of this house greeted Our Irish Visitors 13. I doubt if Messrs. Murray and Murphy ever played to a warmer crowd. Marie Day achieved the success of the evening and shared the honors with the stars. Support good throughout. Held by the Enemy was boomed to a nicety, and big business was the result 17-18. The piece merited the press notices, and the co. was in keeping with the play.

Items: T. A. Sweeney, the obliging manager of Murray and Murphy, is a hustler, and despite his hard work finds time to meet MIRROR men and be courteous to them.—Walter Perkins, of the Held by the Enemy co., is a resident of Biddeford, Me., and is rapidly advancing in the professional ranks.—The most popular of popular men is the manager of our theatre, Charles Newell. Not only among regular patrons of the house but to correspondents of New York journals as well.—J. J. Farrell, the stage manager of Held by the Enemy, is an old Bangor boy, and judging by his reception is decidedly a popular one.—Professor Boos and his excellent orchestra were warmly welcomed by hosts of friends made during their Summer season at the islands with Messrs. Norman and Marks.—Almost 500 "standing" seats were sold for Our Irish Visitors.

BANGOR.

Opera House (Frank A. Owen, manager): Held By the Enemy to largest houses of the season 13-14. J. J. Farrell, a Bangor boy, made a great hit as Thomas Henry Bean, Special for Leslie's, and was presented with baskets of flowers. Pretty Miss Schell won the lion's share of applause, and the work of the rest of the co. was nearly perfect. Mr. Farrell has the best wishes of THE MIRROR, of which he is an admirer. Murray and Murphy to good business 15, despite the cold weather.

Item: Manager Sweeney is just the same all the time, and is one of the boys. Murray and Murphy are as funny as ever.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Oliver Byron and good support, 14, in The Inside Track to large house. Charles L. Andrews' co. gave wretched performances of Michael Strogoff, 15 16, to poor business. Robert Downing made his first appearance in this city, 17, as Spartacus the Gladiator before a fair audience. That Mr. Downing's efforts were appreciated was shown by liberal applause and recalls. W. J. Scanlan 23, Casino Opera co. in Madelon 28.

Central Musee (W. H. Arnold, business manager): Paul and Spencer's Lucky Ranch co. have done a fairly good business the past week. Burton and Burke's Minstrels, 20-25.

Items: Mr. and Mrs. Byron were the guests of John O'Connor of the large dry goods house of Brown and O'Connor while here. The latter and Mrs. Byron were schoolmates in Belfast, Ireland.—The Michael Strogoff co. did not play the last two nights of the past week. They spent the time rehearsing which was sadly needed.—Manager Arnold, of the Musee, was formerly manager of the Springfield, Mass., Musee.—Robert Downing was suffering from a cold when here.—Florine Arnold, of the Strogoff co. belongs here, and two bright-eyed children always come up to the theatre to see mamma when she plays here.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Moulton Dramatic co. 13-18 gave the best of satisfaction but did only a fair business. Charles D. Herman, leading man, is a most enthusiastic, conscientious worker, and comedian Jay Hunt and Lizzie Hunt people we should be glad to see oftener. Belle Bacon seems to be incapable of giving a sympathetic touch to her roles, and to put it mildly, delivers her lines very badly. Richard O'Gorman 23; Eaton and Benton's Variety co. 28; Modjeska 29.

Jottings: T. W King has finished re-writing The Judge, and once more placed it upon the road, advertising it now as a light musical comedy.—Ferris Hartman, Arthur Wooley, Peter Lang, Bessie Fairbairn and Lulu Nichols, with other members of the Bennett-Moulton Opera co., have organized the Gaiety Opera co. and started upon the road.—Henry's Pirate Theatre co closed their tour last week. Poor business the cause.—Benton, of the once famous Snelbaker and Benton's Majestics, launched a new variety craft last week styled to Eaton and Benton's Royal Consolidation.—The Elks' ball 22, is bound to be a "stunner."—Tom H. Davis, circus man, manager, agent, story teller, all combined, has been here booming Richard O'Gorman.

WORCESTER.

Theatre (Charles Wilkinson, manager): The business of the past week was satisfactory. The World and W. J. Scanlan were the attractions. Mr. Scanlan is very well liked here and always draws good business. Michael Strogoff 28-9; Modjeska March 1; Casino co. in Erminie 2-3; Ellsler's Aladdin co. 7-8; Oliver Byron 9-10; Ullie Akerstrom 12-17.

Items: Jacobs and Proctor are making strong efforts to secure an opening here for a popular-price theatre.—The Thomas orchestra give the closing concert of the Ideal course next week at Mechanics' Hall.—Josef Hofmann also gave a concert at the Hall during the week.—Bunnell's Museum still continues to good business.

BROCKTON.

City Theatre (W. W. Cross, manager): The Commercial Club of this city, together with the O. C. R. R. officials, celebrated the two Pan Handle roads (which connect Brockton with a score of surrounding towns) by issuing a thousand invitations and sending them to the prominent citizens of the various towns, entitling them to a free ride and admission to the theatre, on which occasion the opera of Maritana was given an excellent presentation by the Boston Maritana co. 15. The celebration was a decided success. Hoyt's Tin Soldier did a good business 16. Kate Davis deserves praise for her fine singing, and the Rats of Eugene Canfield was very clever. The Gladiator, with Robert Downing as Spartacus, and an exceptionally good support, was one of the finest performances ever given in this city. 18. Business good. Besides the star, who received several merited curtain calls, Messrs. Harris and Meredith came in for a goodly share of applause. W. T. Bryant, in Keep It Dark 25.

LYNN.

Music Hall (James F. Rock, manager): Gilbert Opera co. to poor business 13-17. The operas were rather badly rendered, owing partially to an inefficient orchestra, until the last performance, when they "braced up" and gave a fine performance of Boccaccio;

Points: Bessie Fairbairn, Manager Charles Atkinson and wife, Manager Baker of the Bennett and Moulton co., and Manager Moulton's father, witnessed Boccaccio.—Mr. Atkinson is getting out some elegant paper for his new star, Johnnie Prindle. He reports that the Bad Boy, as usual, is doing well. Fred Clark has replaced Harry Crandall as the groceryman with that co.—Manager Baker says the opera co.'s are doing better than ever.—My old friend, Prof. Mohr, has been delighting large audiences at Lee Hall during the past week.—I am told that Fox and Ward, in connection with a well known and wealthy minstrel man, will start out with a comb. after the elections.

NEW BEDFORD.

Opera House (John S. Moulton, manager): Michael Strogoff 14 to fine house and general satisfaction. The Inside Track 15; small house; an excellent co. and an interesting play. Kate Byron improves each year and is well on the road to fame.

People's Theatre (William E. White, manager): Lucky Ranch 20-22 was presented to slim house. Lent affects business somewhat.

HOLYOKE.

Opera House (Chase Brothers, managers): Bryant's Keep it Dark drew a packed house 17. This was their second visit this season, and I can but reiterate the praise before bestowed. True Irish Hearts 27; Ruggles Street Quartette 28; Dan Dougherty's lecture 29.

On the Trail: It was reported that the Helene Adell co. were to produce Keep it Dark in Chicopee Falls 16. As Bryant's co. were in Chicopee 15, it is probable that Charles Fox was on the war path, but I have not yet heard whether he secured a scalp or not. The pirated plays were produced by Miss Adell here, and I hope that the piece mentioned was not advertised, as the lady has a good reputation.—Genial Charles Fox has a money-maker in Keep it Dark, and it is to be hoped that nothing will occur to disturb the equanimity of the three partners.—Lizzie Richmond was unwell the evening of the performance.—Lizzie Hunt, of the Moulton Dramatic co., witnessed the performance of Keep it Dark 14. Her sister Ella is in the cast.—E. F. Hagh left the Moulton co in Fall River 11. By this change James Caldwell, a promising young actor, secures better parts.—A visit to Springfield 16 enabled me to renew pleasant acquaintances with several friends in the Moulton co.—Julia Wilson is "Tot" both in name and stature, but "she arrives there as usual."

LOWELL.

Music Hall (A. P. Partridge, proprietor): W. J. Scanlan was the attraction last week, and did a paying business. His song, "What's in a Kiss," created a great furore. Thaddeus Shine's character bit deserves more than passing mention. Robert Downing 24.

CHELSEA.

Academy of Music (James B. Field, manager): Murray and Murphy in Our Irish Visitors played to very large business 12. The supporting co. is a very good one. Louise Day is a very clever singer. Her dancing is also very neat and graceful. Addie Boos is noted for her fine cornet playing. Ullie Akerstrom had a week of fair business 13-18. Owing to sickness on the 18 she was unable to appear. Maud Banks 27, Held by the Enemy March 2, Myra Goodwin 8, Nat Goodwin in Turned Up April 5.

Item: Mr. Charvat, manager of Akerstrom's co., says business has been excellent thus far this week.

MILFORD

Music Hall (H. E. Morgan, manager): John E. Ince's Fun in a Boarding School co. disgusted a good sized audience 13. It was without an exception the worst acted play ever imposed on a Milford audience. Not one redeeming quality, except the drop of the curtain at the end of the play.

The Battle of Gettysburg gave two exhibitions 16-17 to crowded houses.

Lyceum Hall: T. C. Rockwell's People's Theatre co. 20 25.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Hennessy Brothers' Ideal Minstrels, under G. A. R. management, 16-18. The co. gave a creditable entertainment. Main Line co. 27.

TAUNTON.

Music Hall (A. B. White, proprietor): W. J. Scanlan, in The Irish Minstrel, 14, to the largest house of the season. In many respects I consider Mr. Scanlan the best of our Irish comedians. He received double encores to all his songs. Supporting co. good. The only drawback to an otherwise enjoyable evening's entertainment was the song book and photograph fiend. Audiences expect fakirs at a circus, but theatrical performances should be free from such.

AMESBURY.

New Opera House (C. W. Currier, manager): The season thus far has been very satisfactory, there being but one losing engagement. Robert L. Downing in The Gladiator 29. Arizona Joe March 3, Two Old Cronies 7. Dockstader's Minstrels 12.

MICHIGAN.

DETROIT.

At White's Grand Opera House Waldron and Fay's Light on the Point, a sensational melodrama drew comfortable houses for the week. The real steamboat and river of water creating considerable interest.. Next week, Richard Mansfield, in Dr. Jekyll and Mr. Hyde will run for first three nights. He will be followed by Julia Marlowe in repertoire.

At the Detroit Opera House the spectacular Arabian Nights did fairly well for first half of week. Costumes georgeous; some of the dances ingenious and pretty but on the whole the performance was rather flat. McNish, Johnson and Slavin's Minstrels did a good business for last three nights and matinee. The olio was fresh and racy, the dancing capital and the singing very fair. Messrs. McNish and Johnson bore off the honors and were liberally applauded. Next week, Rosina Vokes and her London Comedy co.

Benj. Maginley did a heavy business at Whitney's Theatre for the entire week in his play entitled Inshavogue. It has proved one of the best drawing cards presented here. It is especially bright, clean and attractive.

The Cold Day co. had a jolly and successful week at the Casino treating its patrons to some bright and pretty music and entertaining specialty work. The Round New York co. with Jack Dempsey, the pugilist, as leading card will undoubtedly draw big houses next week.

At Princess Rink, Professor Gleason entertained big crowds with his horse training and breaking.

Battle of Atlanta drews steadily and did a good business last week.

GRAND RAPIDS.

Powers' Grand Opera House (George K. Gouge, manager): The largest audience ever in attendance at one of Janauschek's performances here, witnessed her Meg Merrilies 14. To your scribe's notion the star appeared to better advantage than in anything else she does, the character of the shrewd old gypsy being most faithfully portrayed. The support was good in spots, but in the main not entirely adequate. George D. Chaplin's Dandy Dinmont was clever. Rosina Vokes must have been disappointed with her engagement here 16-18, as only fair-sized audiences enjoyed the dainty comedy offered by the Vokes co. It was the star's first appearance here, and if leaving a good impression goes for aught large audiences await her return. Richard Mansfield 25.

Redmond's Grand (C. H. Garwood, manager): The MacCollin Opera co. did well week of 13-8; performances were praiseworthy. MacCollin's funnyisms go with the usual amount of approval, while Bebe Vining, Franc Hall and W. H. Newburgh are acknowledged as old favorites. Francois, Musketeers and Beggar Student were the operas given. Cold Day co. 20-8.

Item: Great preparations are being made for the Elks' benefit March 31, by Chairman Chauncey.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Salsbury's Troubadours packed the house 13 Stetson's Double U. T. C. co. 25; Naiad Queen with aid of local talent 29 March 3; Clara Louise Kellogg 5; Minnie Maddern 6.

Items: Owing to a delay in train connection Nellie McHenry did not arrive in the city until 10:30 P. M. Her co. held the audience with songs and short recitations and upon her arrival she was received with tremendous applause the audience having waited for her over two hours.—Professor Hennequin, who became well known through the authorship of Mignonette, as played by Minnie Maddern last season, is now busily engaged on a new play for the same lady.—Bronson Howard is here, evolving a new play.

COLDWATER.

Tibbitt's Opera House (George Klock, manager): Jessie Bonstelle in Trixie 15, to good business and best of satisfaction. Janauschek and her excellent co. in Meg Merrilies drew one of the largest houses of the season 17.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): Which is Which, My Milliner's Bill and A Pantomime Rehearsal were presented 15 by Rosina Vokes and her splendid co. This was the lady's first appearance in this city and she was greeted by the largest and most fashionable audience of the season. Her singing of "My Heart is True to Poll," was artistically done and the lady had to respond to a very enthusiastic encore. Richard Mansfield 23; Ezra Kendall 24-5.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): Rosina Vokes 14, in three farces entitled Which is Which, My Milliner's Bill and A Pantomime Rehearsal. It was an evening of great merriment and was enjoyed by a fair-sized audience. McNish, Johnson and Slavin's Minstrels 20; Pair of Kids 22-3; Richard Mansfield in Dr. Jekyll and Mr. Hyde 24. We live in great anticipation.

LANSING.

Opera House (M. J. Buck, manager): Welsh Prize Singers gave a splendid entertainment 16, and deserved a better audience than they received. Liederkranz Society presented Faust in German 15.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Si Perkins to only fair house 14. Arabian Nights 16 7 had full houses and gave very good performance. Stetson's U. T. C. co. 18 had a good house as usual. McNish, Johnson and Slavin's Minstrels 23.

PORT HURON.

City Opera House (L. A. Sherman, manager): A large and fashionable audience greeted Janauschek as Meg Merrilies 13. The play does not give her chance enough to display her dramatic power. She does not appear till the third act and the audience grows tired waiting for her.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Charles Bassett, in A Drummer's Life, 13, to a good house; not muck merit to the play. Janauschek in Meg Merrilies 16, to the largest fashionable audience of the season. MacCollin Opera co. 23 5.

Items: William F. Brock, well known to many having played in the orchestras through the country for the past ten years, was married in this city (his home) to Miss Addie Hornbeck, of Des Moines.—Your representative had the pleasure of meeting A. Arnold Clark THE MIRROR representative of Lansing, Mich., Feb. 11.

FLINT.

Music Hall (H. E. Thayer, manager): Rosina Vokes and her London comedy co. 13, to good house.

ADRIAN.

Opera House (Charles Humphrey, manager): Jessie Bonstelle as Trixie, the Romp Heiress, to a fair-sized audience 10; good performance; The actress deserves much credit for her conception of the part which is filled with life and fun. The appearance of Hicks Sawyer Colored Minstrels attracted a good audience 13. The celebrated tenor, Wallace King, rendered several selections in a fine manner. Jack Evans, Neil Mathews and others assisted in giving a good performance.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Kiralfy Brothers' Great Spectacle Around the World in Eighty Days, 13-18. The piece was finely staged, Scenery, costumes and appointments grand and impressive, and the co. large and effective. The performance took well, drawing large houses. A. M. Palmer's co., Jim the Penman 20-5.

Olympic Theatre (Edwin P. Hilton, manager): Madam Celeste's Pleasure Party co, 13; a fine co. of specialty people; a good olio and a very fair performance drawing good to fair houses.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Hanlon's Fantasma 12-18. This spectacle, or series of spectacles, is the best of the kind ever seen in Minneapolis. The handsome women, beautiful scenery, startling stage transformations and apparently supernatural appearances and disappearances form a pantomime enough in itself to charm the playgoers of all ages. But the specialties are also worthy of great praise; Laura Burt's charming songs won hearty applause, and when she told the audience she would never forget them they looked as if they believed it. Excellent business all the week.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): Nellie Walters co 9-11, in Silver Spur. The other half week Count of Monte Cristo. Business good, considering cold weather.

MISSOURI.

KANSAS CITY.

Lotta produced her new play Pawn Ticket No. 210 at the Coates 13, and played a successful week's engagement, the house being crowded nightly. Besides the new play she gave Marchioness and Little Detective.

The Redmund-Barry comb. played a successful engagement of three nights at the Gillis in Rene and Herminie, opening 13. The plays are of the romantic order. They were artistically staged and presented. Mr. Redmund is the embodiment of romantic roles. Mrs. Barry is an excellent emotional actress, and made a good impression.

Barry and Fay, prime favorites in this city, made their initial appearance here in McKenna's Flirtation at the Gillis Thursday evening, and played a financially successful engagement of three nights. The co. is strong and the singing and dancing excellently done.

Pete Baker in Chris and Lena has been drawing crowded houses at the Ninth Street Theatre all the week. Lutie Muller is excellent support to Mr. Baker, and the two augmented by the co., have been delighting large audiences.

Gossip: After nine years' continuous service as dramatic editor, Mrs. Mary Palmer Reese has resigned owing to broken health.—"Billy" Thomas, associate manager, directed the orchestra at the Ninth Street Theatre Sunday evening during the performance of a new galop composed by John Behr, musical director, and dedicated to Mr. Thomas. It was the last appearance of Lizzie Evans, and the house was packed.—Next week promises to be a lively one here at the theatres. With Clara Morris at the Coates, Rhea at the Warder Grand, Harry Lacy in The Still Alarm at the Gillis, and Hart's First Prize Ideals at the Ninth Street, the week cannot prove anything but a hummer.

HANNIBAL.

Park Opera House (J. B. Price, manager): Minnie Maddern tested the capacity of the house 14, when she gave Caprice. Co. excellent. Around the World in Eighty Days 20; McNish, Johnson and Slavin's Minstrels 8.

BOONEVILLE.

Thespian Opera House (C. E. Gross, manager): Dashington and Talbot's Minstrel appeared and gave a good show to a good-sized audience 13. A sensational play called The Ranch King was presented. Fair house.

JOPLIN.

Opera House (H. H. Haven, manager): Pat Muldoon's Comedy co to fair business 10. Poor co. with the exception of Julia Kelly, who made quite a hit in her bone solo. Beach and Bower's Minstrels 15, to crowded house. This co. is without a doubt the best minstrel organization that has visited our city for years. Everything new; no chestnuts. Bartram and Burbidge in A Night Off opened to good business. Audience pleased beyond expression. Bartram and Burbidge deserve special mention.

SPRINGFIELD.

Mansfield Opera House (Charles E. Dubbs, manager): F. C. Bangs played Francesca Da Rimini to good business. The performance was excellent. This was Bangs' first appearance in this city. He made a hit. A Night Off played 18. Pete Baker 23; Hallen and Hart 27; Rhea March 2; Annie Pixley 5.

Item: The report sent your paper by some unauthorized person stating that J. A. Simon had secured the management of the New Perkins Opera House is not correct. Charles E. Dubbs is the only recognized manager of legitimate amusements in this city. He has this season filled to November, and is making a great many bookings for '89. J. A. Simon is running a ten-cent show in the rink, otherwise known as Music Hall. His co. play pirated pieces principally.

MISSISSIPPI.

JACKSON.

Robinson's Opera House (Dreyfus and Evans, managers): Keeshin's Michael Strogoff 10, to light business on account of the usual bad weather. Co. rather ordinary. Joseph Murphy Feb. 23; Lizzie Evans 29.

VICKSBURG.

Opera House (Piazza and Botto, proprietors): Wilson and Rankin's Minstrels played a return engagement to a crowded house 11. George Wilson is a great favorite here, and always draws splendid houses.

ABERDEEN.

Temple Opera House (G. W. Elkin, manager): Francesca da Rimini 9 to only a fair house. Everybody well pleased.

MERIDIAN.

Opera House (Marks, Rothenberg and co., proprietors): Frederick Warde presented Damon and Pythias. 17. to S. R. O., being the first time the Opera House was crowded this season. After the performance the Knights of Pythias of this city tendered Warde and his co. a banquet, which was a grand success.

NEBRASKA.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): Power's Ivy Leaf co. appeared 13 to a large and enthusiastic audience. The play throughout was well received, and the stage-settings were the finest ever seen here. Neil Burgess in Vim and Widow Bedott to small houses 15-16; both seemed very thin. Carlton Opera co. 27; Effie Ellsler 28.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): Redmund-Barry co. played to only fair houses 10-11, which is regretted, as the co. is an exceptionally good one throughout, and their rendition of Rene and Erminie cannot fail to please the lover of pure drama. Howard Athenæum co. gave one of the finest specialty performances ever seen here 15.

OMAHA.

Opera House (Thomas F. Boyd, manager): Hoyt's Hole in the Ground was presented for the first time in Omaha 9-11. The skit is about on a par with Bunch of Keys and Rag Baby, but is not up to the Parlor Match. The troupe is fair, has a bevy of pretty girls, and the engagement proved most profitable. Howard Athenæum co. interested good houses 13-14. Many clever specialties and amusing tricks are introduced. Helen Blythe in Only a Woman's Heart to very small business 15-16; Fantasma 23-5.

BEATRICE.

Beatrice Opera House (C. M. Rigg, manager): Halladay's Minstrels 10-11 to good business. The Drum Major's Drill was the leading feature.

NEW HAMPSHIRE.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): Although there has been nothing doing at this theatre this week, the biggest and quickest advance sale of seats that has ever been made there, took place 16. The seats at popular prices were put on at 9 o'clock, and at 11.05 the plan was folded up and put away not one seat remaining. The occasion was the annual appearance of the Portsmouth Athletic Club in minstrelsy and athletics, announced for the 22. The club has become celebrated throughout this State for its excellence in all its entertainments.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Charles E. Verner presented his Irish play, Shamus O'Brien, 13, to a fair-sized audience. The play is of the best character of Irish dramas, and Mr. Verner and his co. presented it in capital style. A very small audience was present 15, to witness Daddy Nolan, one of the best comedies seen here this season. A large and fashionable audience greeted A. P. Burbank, the noted reader, 17. The two performances of One of the Bravest 18, were largely attended, and the production gave good satisfaction. Wages of Sin 23-5; Check 44, 27.

Masonic Temple Theatre (A. Philion, manager): Macy's C.O.D. co. drew large houses all week and enjoyed the fun.

PATERSON.

Opera House (H. R. Jacobs, manager): Turner's Under the Gaslight last week to big business. This week, Wilbur Opera co.

People's Theatre (A. Philion, manager): Tourist in a P. P. Car to fair house last week. This week, San Francisco Minstrels.

Items: Nellie Sanford, playing Mrs. Van Dam and Judas in Under the Gaslight, left the co. here.—Will T. Burnside Comedy co. disbanded here last week.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Last week Imre Kiralfy's Spectacular Lagardere did an excellent business and pleased the audiences. The Seven Ages was cleverly portrayed. Mr. and Mrs. Florence opened 20 5

Court Street Theatre (H. R. Jacobs, manager): Zozo, with George H. Adams and Toma Hanlon in large letters played to crowded houses 20 25. J. J. Dowling and Sadie Hasson present Nobody's Claim 27-March 3

Grand Opera House (H. R. Jacobs, manager): Pop inaugurated its season at this house 20 and was fairly well patronized. John A. Mackay's Adolphus Pop is as amusing as ever. Jennie Calef follows.

At the Adelphi Madden's co., with the Nonpareil as a windup, packed the house nightly. The Mignani-Seigrist Novelty co. 20-25.

The Grand Central wound up under its present management last week with John J. Sullivan in The Black Thorn.

Items: When the Ex-Grand Central opens here two weeks hence it will be rechristened Bunnell's Museum.—My last week's letter was rather mixed when it was published. The Main Line co. appeared at Jacobs' Grand Opera House and Peck's Bad Boy at the cheaper priced house, the Court Street Theatre.—John A. Mackay received many congratulatory telegrams on his opening night, wishing him success in his venture.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The house was closed and draped in mourning last week out of respect to Dr. Wieting, who died 13. Imre Kiralfy's Lagardere 23 5

Grand Opera House (Jacobs and Proctor, managers): Tony Denier's Humpty Dumpty drew fairly well 13-18. The olio of specialties was very good. This week, Taken from Life; next, The Silver King.

Standard Museum (B. H. Demarest, manager): A variety comb., styling themselves "the New York Casino Theatre co.," had a mediocre attendance last week, which was considerably increased on Thursday night by a wrestling bout after the performance between Hugh Leonard, a fine young wrestler, formerly with Muldoon's party, and Fritz Keisen, a local enthusiast. Leonard won easily. This week a melodrama entitled Satan's Shadow.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): J. H. Wallick's Cattle King co. appeared the past week to audiences that tested the capacity of the house. Tony Denier 20-25, Taken from Life 27-March 3.

Grand Opera House (P. H. Lehnen, manager): Frances Kimball made her first appearance in this city 19-18, and proved to be one of the brightest little artists that has visited us in many a day, and in Sybil she has a play wherein she can display her ability. Herself and her support deserve commendation.

Casino: Business fair 13-18. Standard Variety co. 20-25.

Item: H. R. Jacobs has tendered the use of the Academy to the Press Club for their benefit 27.

BROOKLYN, E. D.

Maggie Mitchell played to packed houses at Lee Avenue last week. Hoyt's Tin Soldier to large house 20 Nat Goodwin 27-March 3.

James Roach in Dan Darcy played to fair business last week at the Amphion. He deserved packed houses; play good and excellently mounted. Her Atonement to packed house 20.

Scouts of Yellowstone to fair business at People's last week. Gus Williams in Keppler's Fortunes to packed house 20.

HUDSON.

Opera House (E. Waldron, manager): W. J. Florence and an excellent co. in a double bill of Husband Hunting and Dombey and Son, 9, to small audience. Mr. Florence can hardly find a peer as Captain Cuttle. James Connor Roach as Dan Darcy 10. His support was good, the characters of Mrs. Wylie and Mrs. Rutherford, as portrayed by Miss Chipman, being excellent, as was the part of Tony Dooley, by Charles Herbert, Snipley by Minnie Gallaway and Dick Sharp by Louis J. Monico. The orchestra was of the best.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): Dan Darcy, by James C. Roach and co., appeared 11 to good business. Weak spots in co., but Roach excellent and audience enthusiastic.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Sullivan's Black Thorn co. played 22-3 to fair houses A Great Wrong March 5. Emmet 8.

CORTLAND.

Opera House (Warner Rood, manager): Prof. Hurlburd's Hippocynagon 13-14 to full houses. Joseph J. Sullivan in Black Thorne played to full house 21. Gilmore's Band will appear March 19, afternoon and evening.

PENN YAN.

Opera House (George R. Cornwell, manager): A concert for the benefit of the Hydraulic Hose Co. was given 13 by the Women's Relief Corps; assisted by T. Carmody, once a member of the Miln co., and Gracie Jones of Rochester. Over $160 were realized.

KINGSTON.

Opera House (C. V. DuBois, manager): Sanger's Comic Opera co. closed a very successful week's engagement 18, presenting Mascotte, Olivette, Pinafore and The Bohemian Girl to large and appreciative audiences. All the characters were well taken.

AUBURN.

Academy of Music (E. J. Matson, manager): Hurlburt's Hippocynagon opened a four days' engagement 15-18, doing a good business throughout.

NEWBURG.

Opera House (Colonel Dickey, manager): Stedman's Our Boarding House co. 15 gave good satisfaction to a fair audience. Prof. Morris' Equine Paradox 17-18 to moderate business.

TROY.

Rand's Opera House (E. Smith Strait, manager): The Main Line, under W. L. Allen, did very well 17-18, though not up to the standard when presented at this house a year ago. Lovenberg's Phantasies and Modjeska divide this week.

Griswold Opera House (Jacobs and Proctor, managers): J. B. Studley's Great Wrong to good business last week. J. H. Wallick's Cattle King is this week's attraction.

Items: Gardner Rand is to lower the floor at Rand's next Summer, greatly improving the hall.—Charles Mortimer is yet in the city, and the recipient of much social attention.—The Silver King, Taken from Life and Florence Bindley are at the Griswold.—The attaches at Rand's have secured Ezra Kendall for their annual benefit in May.

UTICA.

Opera House (Jacobs and Proctor, managers): The Main Line 13-15. Large audiences were the rule for the engagement. The scenery is good and the mechanical effects excellent. Alice Allen as Posey, the heroine, was a great favorite. Mr. and Mrs. N. C. Forester, who are with the co., were welcomed by their old friends here, and played their parts well. Ida Barton as Dora did well. H. R. Jacobs' Wages of Sin co. 16-18 to excellent houses. Annie Woods as Jemima Bloggs and Alberta Galatin as Juliana, her daughter, by their humorous work, largely relieved the pathetic parts of the play. Etelka Wardell, as Ruth Hope, the heroine of the play, has a difficult role which she fills acceptably. Maud Monroe, as Rose Deane, was another favorite. Loyola O'Conner as Barbara Dale, has a sad role, which she plays effectively. The male portion of the cast was equally good. Joe Dowling in Never Say Die 27-9 Charles T. Ellis as Casper the Yodler March 1-3.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Simon and Cawthorne's Comedy co. in Little Nugget 17. Medium house, good satisfaction. Magnani-Siegrist Star Specialty co. 18. A fair house well pleased. John A. Mackay in Pop 20 to good business.

LITTLE FALLS.

Opera House (Berger and Cronkhite, managers): Barlow Brothers' Minstrels 17, to fair business only. Have had a surfeit of minstrel shows, this being the eighth burnt-cork co. of the season. Reber and Brooks' Novelty co. March 5.

ELMIRA.

Opera House (W. E. Bardwell, manager): Sol Smith Russell in Bewitched pleased a large audience 13. He received numerous recalls. Support fair. The musical programme of Cogswell and Bastelmann's orchestra was one of the pleasures of the entertainment. Robert B. Mantell in Monbars 20-5.

Madison Avenue Theatre (Wagner and Reis, managers): Charles T. Ellis as Casper the Yodler to fair business 14. Cogswell and Bastelmann's orchestra, under the leadership of John Hanan, musical director, was one of the features of the evening. W. H. Paddock, treasurer, reports good business. He is a gentleman whom it is a pleasure to meet. A Great Wrong 25.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Madame Fry and Daughters gave one of their pleasing concerts to a fair house 13. Sol Smith Russell, in Bewitched, 14, kept a big house roaring continually. Robert B. Mantell, in Monbars, gave one of the grandest productions we have ever had 16. Mr. Mantell was enthusiastically called after every act. The Dickinson-Beman Band and Orchestra, connected with the house, gave a fine concert to a packed house 17.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): The Morris Equine Paradox received all the patronage which it deserved 15-16.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): George A. Baker's Bennett-Moulton Opera co. 13 15, to full capacity of house. Dan'l Sully came 18, to fair business; Two Johns 21; Modjeska 22.

Item: George A. Baker is about to lose his seventeen-year-old prima donna, Della Fox, who goes abroad to study.

NORTH CAROLINA.

WILMINGTON.

Opera House (James E. Millsom, manager): The Levy comb. of musical stars performed here 18 to small house. Levy delighted his audience with his great skill and the good-humored manner in which he responded to his many encores. Ollie Torbett added fresh laurels to her growing reputation.

OHIO.

COLUMBUS.

Rosina Vokes and her charming co. played to small but enthusiastic audiences. This week the [illegible] and Sothern in The Highest Bidder [illegible].

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.
ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M. Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Bouverie St. (Fleet St.), London, England; Grande Hotel Kiosques, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week

THE MIRROR is supplied to the trade by all News Companies.
Make all cheques and money orders payable to
THE NEW YORK MIRROR.

Entered at he New York Post Office as mail matter of the Second Class.

NEW YORK - - FEBRUARY 25, 1888.

MIRROR LETTER-LIST.

Abbott, Charles	Kidder, C. W.
Aldrich, Louis	Locke, E. A.
Anderson, William	Langdon, Harry
Allen, Miss Wealthy	Lang, C. F.
Bessberg, Kate	Logan, A. B.
Bell, Harry	Lorrain, Percy
Bickford, L. B.	Loyan, Anthony
Butler, C. W.	La Verne, Lucile
Browne, J. H.	MacSweeny, J. P.
Burton, C. A.	McDowell, Ed.
Backus, F. F.	Marble, Emma
Babbitt, William	Malone, John T.
Bradley, L. Miss	McGeehan, Nell
Cooper, Geo. S.	McCormick, L. M.
Carter, Julius	Marchal, Mme.
Calef, Jennie (Mgr)	Manning, G. W.
Carmouis, Agnes	Morris, Prof.
Courtland, Helen	Marriott, Charles
Collier, Edmund	McDonough, T. B.
Cooper, C. F.	Martin, James M.
Confare, T. R.	Murdock, Mortimer
Campbell, C. J	Montserrat, G. L.
Chester, Marion	Mortimer, Harry J.
Day, Wilson	Newman, May
Delattre, L.	Nicholson, Paul
Dillon, Matt	Norman, S. P.
Dugmore, H. L.	Orme, Ida
Dellbaner, Wm.	Owens, E. A.
De Bar, Blanche	Palmoni, Cryptic
Densmore, Laura	Paddock, H. T.
Draper, W. D.	Potter, H. Fred.
Eichelberger, Gus	Percy, Stanhope
Fowler, W. W.	Peyser, David
Forrester, N. E.	Pew, Henry
Flint Douglas	Price, E. H.
Fitzsimmond, J. J.	Phillips, A. S.
Geoffrey, Minnie	Plympton, Rhea
Grange, George M.	Robbins, Home
Gregory, Annie	Read, Roland
Green, Charles D.	Rogers, B. B.
Guiod, John F.	Roberts, Chas.
Gunter, C. A.	Raymond, Flit
Gleason, W. L.	Rose, Stella
Graham, H. D.	Raeburn, L. M.
Granger, Maude	Story, A. W.
Grandin, Elmer E.	Scully, Charles
Hanley, Lawrence	St. Clair, W. S.
Hascombe, Harry	Stillar, Annie
Hastings, A. H.	Spooner, Agnes
Holmes, Raymond	Stuckey, John E.
Hubbard, A. J.	Sylvester, E. F.
Hillis, O. R.	Stinson, Fred
Hayne, Georgie	Smith, Harry
Harrington, Helen	Sanger, E.
Hardy, Frederick	Theodore, Charles
Holmes, John A.	Trego, W. V.
Hooper, DeWolf	Tilden, G. A.
Harrison, Alice	Templeton, John
Henry, Eugene	Tyson, Lillian
Hayne, Lin	Van, Lissa
Hamersley, G. W.	Ware, Annie
Harvey, Amy	Willard, Chas.
Herrick, Miss H.	Warker, Monty
Hildforde, Marie	Wilson, D. H.
Herndon, Agnes	Waters, Joe
Irving, Nellie	Whelan, M. M.
Irving, Isabella	Wallace, J. J.
Irwin, May	Wyrogate, Chas.
Janverine, Geo. S.	Waters, Adele
James, Howard	White, J.
June, Geo. W.	Woodenson, John L.
Jones, Frank	Wesner, Ella
Jarbeau, Versona	Waterman, B. F.
Jackson, T. J.	Woodall, Walter
Kellogg, Florence	Webster, W. F.
Knight, G. S.	White, Douglas
Keane, J. H	Warren, Charles
Kelley, W. W.	Warner, J. E.
Kellerd, John E.	Zoellner, Max
Kendall, Fern	Zeifle, Laura
Keys, D. W.	

**** The New York Mirror has the Largest Dramatic Circulation in America.*

A Queer Proposition.

General James H. Wilson recently proposed to the Inter-State Commerce Committee of the Senate certain amendments to the law, among others the striking out of the second paragraph of the sixth section so as to make illegal the present practice of bonding dutiable goods which are to be carried from any point in the United States through Canada to any other point in the United States.

If this should be adopted it will probably cause serious inconvenience to those theatrical companies carrying scenery into the Dominion. Instead of giving bonds for its due return a duty, we understand, of some thirty per cent. *ad valorem* would have to be paid each way. This would be little short of taxing every company visiting Canada for a new set of scenery, and we suspect that many shows would omit that portion of their route from preference. Another inconvenience would be entailed by the exclusion of the very convenient route from Chicago to New York by the way of Detroit, London, Ontario, Niagara and Buffalo, for the same reason.

The proponent of the law, who very modestly states that he represents "nobody but himself and the American people," alleges military reasons for his proposition and sees thunder in the air of a possibly belligerent Canada. But apart from the unneighborly and uncivil suggestion would it not be well to consider whether any more injury is to be inflicted on the theatrical profession? Military cranks in all ages and places smell brimstone near a boundary line, but that is no reason for emulating the celebrated three tailors of Tooley street who began their address to the Emperor of Russia, "We, the people of England."

The profession directly and indirectly gives employment to something like 150,000 people, and the money interests involved have been estimated at a million dollars a day in the United States. It surely forms a sufficiently important section of "the American people" to entitle it to some notice by the one who claims to speak for them.

A Valuable Record.

The Mirror Annual is now in the press. It is a book of two hundred pages, containing a vast amount of information. The chronological record forms a complete history of the dramatic year 1887. With the plots of new plays, original casts, obituary sketches, and notes of all events of sufficient importance to merit chronicle, it will prove a valuable feature for reference. To render it the more convenient an analytical index has been prepared by an expert indexer. Portraits of some of the principal actors and actresses deceased during the year will enhance its interest. A chapter devoted to Dramatic Bibliography gives a list of books relating to the drama, with the names of the authors and publishers, and a catalogue of the dramatic articles that appeared in the magazines. It should be borne in mind that the record, in all these features, covers not only the American stage, but also that of England, France and Germany.

Besides these and kindred departments the Annual possesses another of the most important character—the Directory of the Theatrical Profession. This alone will be worth much more than the price of the entire book to managers and actors. The profession has never before had a roster, giving the lines of business and permanent addresses. The completion of a work involving so much patient and careful compilation, together with the wish to issue a volume which, in typography and binding as well as other respects, should be a credit to ourselves and an honor to our large constituency, has taken a little longer than we at first expected. But the Annual now will be ready shortly. The precise date of publication shall have publicity in our next issue.

What Next?

Manager Abbey's little goose, Hofmann, has declined to lay any more golden eggs for that gentleman. The reason given by the prodigy's parent for his withdrawal is that the doctors advise his retirement because he is being overworked. The reason given by those that know a thing or two is that the Hofmanns' have been getting too little of the season's profits. The real reason, we believe, is that Pere Hofmann has imbibed the American spirit of enterprise during his brief sojourn in this country, and has accepted an offer from a syndicate of wealthy New Yorkers to complete Josef's musical education and assume his management when it is time for a reappearance.

The papers ridiculed Mr. Gerry recently when he endeavored to prove that the lad was suffering physically from the strain to which he was being subjected by his arduous public career. Pere Hofmann indignantly joined Manager Abbey then in denying and endeavoring to disprove the charge. He claimed that Josef's performances were play, in a double sense. His conversion to Mr. Gerry's views of the matter has been very sudden. It transpires that of more than eighty thousand dollars netted by the concerts less than eight thousand dollars went to the Hofmanns. This arragement, no doubt, was in strict accordance with the mutual agreement, but it was not in accordance with ideas of equity.

Little Hofmann has been Manager Abbey's big prop latterly. The Gerster fiasco and the failure of the season at Wallack's have entailed immense losses to the daring but indiscreet speculator. Hofmann, it is asserted, has saved him from absolute ruin. The question, What will Abbey do now? is heard in various quarters. Perhaps the unfortunate plunger will find its solution beneath the sunny skies of Bermuda, where he goes this week in quest of quiet and rest.

A Home for the Amateurs.

We congratulate the amateur actors of New York on their possession, after years of waiting, of a suitable theatre devoted exclusively to their use. The Berkeley Lyceum, whose opening takes place next week, is a well-equipped establishment, large enough for the purpose it aims at, excellently located, and arranged especially to serve the uses of its patrons.

The need of such a building has long been felt. For many reasons our amateurs have had either to make inhospitable halls the scene of their efforts or to intrude at odd times upon the stage of professional theatres where they naturally encounter many disadvantages and are not seen under the most favorable circumstances. In the new and distinctive abiding place they have found there is no reason why they should not fully develop their resources.

Some of our amateurs are capable of praiseworthy achievements, for some are earnest, painstaking and desirous of acquiring proficiency in the dramatic art through a sincere love for it. But others—and they are many—take up acting as a "fad," to gratify their vanity or satisfy that craving for display and publicity which is inherent in some natures. The better grade of amateur actors, aided and abetted by their friends and supporters, should drive out these frivolous and unworthy interlopers by establishing an artistic standard as high as it is practicable to maintain. By this means amateur performances would attain an importance and a degree of sympathy from the serious-minded which they now lack utterly.

Club versus Fund.

The establishment of the Players' Club has excited a good deal of discussion, especially among those that lean to the belief that an organization containing so many wealthy and influential managers and actors, as this one mustered at its inception, will tend to overshadow the Actors' Fund and possibly defeat some of its most cherished aims. In this connection we have received the following letter from a veteran member of the profession:

BROOKLYN, Feb. 13, 1888.

Editor New York Mirror:

DEAR SIR:—I learned recently by THE MIRROR that it is proposed by several members of the profession to start a social club and make it the repository for a dramatic library and relics. We had concluded that it was the intention of the Actors' Fund to accomplish all this.

Would it not be better for Messrs. Booth, Barrett, Palmer, and others, to concentrate their efforts upon the one institution—the Actors' Fund—because thereby they could not fail to build up a dramatic institution of such proportions as would command the attention of the world. With charity for its chief object, aided by the attractions of dramatic art-treasures, in the way of books and relics, a result would be attained that would be in every sense honorable to the profession. Social institutions or clubs are the mere bubbles of life, and attract little or no attendance from others than the immediate members thereof. Charitable institutions are lasting; they root themselves in the hearts of the people, attract the attention of the generous, and an association like the Actors' Fund will command many a noble gift from others not connected with the profession. Two institutions for the same object are a mutual hinderance and a confusion to the public, and cannot accomplish so great a result. For instance, I was about to present to the Actors' Fund fifty volumes and some relics of the stage, on the presumption that it was to be *the* institution for the reception of such gifts. But now I hesitate, as any one would that desires to donate to the more prominent, and which is likely to remain the more prominent institution.

The Actors' Fund is from a grand thought. It has already done good work; it is noble and benevolent in character, and it already has an existence. Now let the members of the profession concentrate their efforts upon this one institution and they will do the best thing that can be done for the profession.

If the officers and members of the Fund desire a grand building of their own, it is easily accomplished by asking every manager in the country to give a benefit for that object. Make it a national institution, and inside of a year they will have a hundred thousand dollars or more at their command to erect a building in every way appropriate and self-sustaining. Let Mr. Booth and Mr. Barrett give the first benefit, Mr. Palmer and Mr. Daly follow, and all the managers will aid in the good work. If the gentlemen of the profession want elegant rooms for social purposes, why not have them in this building rather than elsewhere? Yours, with high respect,

GABRIEL HARRISON.

Mr. Harrison in the foregoing letter expresses the views of many observant professionals. It does appear, at first glance, that the Players' Club is likely to collide with the aims of the Fund, by diverting from the latter the means of establishing a dramatic library and nullifying the laudable plan of making its prospective building the repository of valuable theatrical pictures and relics. But the subject has two sides.

In the first place Messrs. Booth and Barrett, who by virtue of their positions, are the leading men on our stage, have not manifested any intention of aiding the Fund to establish a House, a library and portrait gallery. Let it not be understood that they are not in sympathy with the Fund—on the contrary, they have given money and personal services in its behalf. But Messrs. Booth and Barrett, for personal reasons, have expressed an unwillingness to bequeath their literary and art collections to any other than such a corporation as the Players' Club.

In the second place, Messrs. Booth and Barrett and the other well-known men associated with them in this movement, are desirous that a social organization, similar to the Garrick in London, should be founded for the benefit of the class that in their declaration of intentions they saw fit to designate as "the worthy and intellectual actors." There is less merit perhaps in endowing a Players' Club, which is necessarily restricted in scope, than in helping to build up a benevolent establishment which the members of the profession, from the greatest to the humblest, can enjoy. At the same time such a club will assure far more personal enjoyment to the founders, and even such eminent men as Messrs. Booth, Barrett and Company are not above allowing that consideration to weigh in the balance.

Of course the Players' Club, if its inaugural plans are strictly followed out, will be a credit to the American stage. At the same time it will be an eminently selfish concern. Comparatively few actors, it appears, will be considered eligible to membership and fewer still will be able to meet the large expense attendant upon the support of a sumptuous house by an association extremely limited in numbers. On the other hand, the Fund, which is practically free to all, would, if the distinguished people now interested in the Club had seen fit to bestow upon it their sole patronage and aid in securing a house and library, be qualified to hold and perpetuate the gifts which the new concern will enjoy for the benefit of the whole dramatic profession. Manager Palmer, to our personal knowledge, labored strenuously to focus the interest of those constituting the Players' Club upon the plans of the Fund. But his efforts were unavailing.

The Fund will unquestionably occupy its own building some day, with the library and other adjuncts originally contemplated. But the Players' Club will as undoubtedly make the consummation of it more difficult and divert from a worthier source many gifts of books and art treasurers. For this reason, if no other, its appearance on the scene is regretable.

What They Did Not Say.

All sorts of things were said about journalists and journalism by the post-prandialists of the Press Club banquet at Delmonico's the other night. Rival politicians vied in administering sweets to the two hundred and forty assembled scribes, and in assuring them how very dearly they were beloved. The power and magnitude and enterprise of our newspapers were lauded until the electric lights turned pale. General Sherman told the reporters that their profession was not like the military profession. He said that not one of them knew what a terrible responsibility it was to have ten thousand human lives in his keeping.

But what Governor Hill, Chauncey Depew, General Sherman and the other noted orators studiously neglected to say was just what should have been said. They should have pointed to the unsafe and dangerous policy obtaining among certain mighty newspapers to-day. They should have protested against the cruel and cowardly assassination of reputation that prevails on almost every side. They should have denounced the mendacity, the thoughtless flippancy, the reckless disregard for truth and fact which characterize many of the prints whose representatives sat in social array within sound of their voices. General Sherman should have drawn a parallel between the commander entrusted with ten thousand souls and the journalist who has in his pen the safety or the ruin of a million characters. He should have urged upon the latter that sense of duty and responsibility which dominates the former.

Even the redoubtable Daniel Dougherty's silver tongue was silent on this point. He did not withdraw his assertions made before the Bar Association; but neither did he reiterate them. The press needs a lecture now and then as much, if not more than those it persists in lecturing. A good opportunity was wasted at the Press Club banquet.

Personal.

SWEET.—Winifred Sweet has been engaged to appear for the Wages of Sin.

BUTLER.—Alice Butler receives much pleasant comment for her Evangeline.

CULLINGTON.—William Cullington has been engaged for Annie Pixley's company.

COHEN.—Fanny Cohen, lately with Kate Castleton, has joined the Civil Service company.

EMMETT.—Gracie Emmett is still winning encomiums for her bright acting in Deacon Brodie.

WENTWORTH.—Maude Wentworth, a leading lady of much promise, is at present disengaged.

MEECH.—J. H. Meech, of Meech Brothers, managers of the Academy of Music, Buffalo, is in the city.

BERG.—Albert Ellery is seeking rural recreation and pastoral honors at the Laurel Hotel, Lakewood, N. J.

AUSTEN.—Ramie Austen, who has won some distinction as an emotional actress, is at liberty for the balance of the season.

MEREDITH.—Lucille Meredith has joined George C. Brotherton's Opera company to play the principal roles.

DAVENPORT.—Fanny Davenport, after her engagement in California next Summer, will pass her vacation there.

BEHRENS.—Charlotte Behrens has been engaged to succeed Blanche Thorne in the Held by the Enemy company.

WARDE.—Frederick Warde writes that at the end of the season his business relations with Messrs. Hudson and O'Neil will terminate, with mutual regard and satisfaction.

COBBE.—John Cobbe, the English manager of the Anglo-American Attraction Agency, will not accompany the Gaiety Theatre burlesque organization on its tour through this country next season.

SCHOEFFEL.—Mr. and Mrs. John B. Schoeffel gave a dinner party on Sunday night. Among the guests were Mr. and Mrs. William Crane, Mr. and Mrs. James Lewis and Dr. T. S. Robertson.

BRUCE.—Wood Bruce, a society man, who joined A. M. Palmer's Jim the Penman company last week, is reported to have scored a success as Jack Ralston. He has a fine physique and a good voice.

DILLON.—Certain managers have recently made offers to Louise Dillon to star next season, but she has declined, preferring to remain in her present position at the Lyceum for a season or two longer.

BLAIR.—Eugenie Blair, the leading lady of Frederick Warde's company, is winning golden opinions. Her beauty and dramatic power give grace to her impersonations. Her Virginia is said to be charming.

GOODWIN.—Nat Goodwin is annoyed by the industrious circulation of a report that he is going to marry one of the ladies of his company. His business manager, Mr. Appleton, denies the story authoritatively, and adds that it is entirely without foundation.

BIGELOW.—It has been reported that Sadie Bigelow had retired from the stage. The lady wishes the reverse to be understood, and attributes the report to the fact that a recent illness prevented her from accepting several proffered engagements. She has completely recovered.

Letters to the Editor.

CHURCH VS. STAGE IN TUSKEGEE.

MONTGOMERY, Ala., Jan. 28, 1888.

Editor New York Mirror:

DEAR SIR:—Permit me through the columns of THE MIRROR to call the attention of the proper officials of the Episcopal and Roman Catholic churches to the necessity for immediate missionary work within the Alabama diocese. Religion and civilization are, I believe, co-relative; the latter consequent upon the former, and if so, there is urgent need for the introduction of the religion of the church into the city of Tuskegee, Ala., where the people, though living in a century breathing progress and enlightenment, are the victims of a religious tyranny surpassing in idiocy the frenzied religion of the dark ages or the Puritan period.

I will relate briefly the facts on which my utterances are based: A week or so ago I found an open day upon my hands which I could not fill elsewhere, and as a last resort went to Tuskegee, and was told upon making inquiries that Miss Elmore would play to a large house there, as they had not had a "show" (I quote the corrupted phraseology of the average American citizen) for some time, and Miss Elmore's reputation having preceded her to Tuskegee, would insure an immense success, etc. I rented a hall from the Tuskegee military company, which is captained by the Baptist "preacher," had it fitted up with curtains, scenery, etc., and announced Miss Elmore's appearance for Wednesday night. I then left the town, but went back Wednesday night, prompted by a desire to see how things were working.

I found Miss Elmore giving a performance of The Hunchback on a stage, the atmosphere surrounding which would have frozen the hinges off the North Pole, and before a mere "fist-full" of people. Surprised at the meagreness of the audience, I instituted inquiries as to the reasons, and found to my astonishment that it was "the work of the preachers," as my informant said. It seems that the preachers—and I had my information from prominent and respectable citizens—had made a round of the community, visiting families individually, and threatened to turn out of the church any persons who went to see the "ungodly players," and not only to turn them out, but to keep them out. These mandates so terrorized the deluded people that when night came the theatre had only a few people of more than ordinary temerity, while the preachers were at the meeting houses inebriated with the exuberance of their fanaticism and shouting the doctrines of bigotry at congregations of people, who, if they had followed the dictates of their own fancy, would have been enjoying the advantages of a legitimate and elevating drama.

Now, none of us feel any enmity toward the preachers, for, while we did not make any money, we had lots of fun in Tuskegee, and after all, fun with professionals is often preferable to so vulgar a commodity as money; but what is objectionable is the violation by the "preachers" of the cardinal virtues of humanity. They outraged the principles of personal liberty, which Americans have been taught is a part of their being. They outraged the principles of Christian charity, which the real church inculcates into it as the most patent of all virtues, and which the dissenters (the only religion in Tuskegee is that of the dissenting churches) preach about but fail to establish, either by precedent or practice; and they practically committed a punishable offence by instituting a boycott against an organization of people engaged in a legitimate profession. Of course these "preachers" say, by way of excuse, that theatricals are demoralizing. If they really entertain any such idea regarding The Hunchback, it is a display on their part of driveling stupidity and ignorance, for the language in which the play is clothed is James Sheridan Knowles' best English—pure, refined, chaste, elegant, devoid of any feature that could offend the most sensitive taste, and far more grammatical and harmonious than the pulpit oratory of the average dissenting "preacher." The plot teaches a moral lesson which can exert no influence except for good, and objection raised against it must originate in ignorance.

A gentleman at Tuskegee remarked to me that he thought the preachers were prompted by a desire to save the shekels of the people for the dissenting exchequers, but I would not be so uncharitable as to lay that charge against them.

Leaving all considerations aside, it must be regarded by all sane people as a piece of unutterable presumption for the representatives of a church founded on prejudice and a desire to shake off the authority of the Episcopacy to arrogate to themselves powers to hurl forth at will a pronunciamento against a profession recognized and encouraged by the priests, deacons and members of the true church. The church having a ritual where the dissenters have sectarianism, and is founded on the creed of the apostles—(while the foundation of the dissenters is as "baseless as the fabric of a dream,") never enters upon these wild and disordered crusades against the theatres, but to the contrary sanctions the better class of drama as beneficial to those who are fortunate enough to enjoy it

I have noticed frequently that in communities where the religion of the church is not established, that the people are the victims of a religious craze amounting to frenzy, and I think there could be found even now men among these fanatical dissenters who would take an offending brother out and twist his toe-nails with red-hot tweezers, did the custom of the country permit it.

It is these considerations which have suggested to me the urgency for missionary work by the true church in some parts of the country, and especially is it needed in Tuskegee, to relieve the suffering people there from the thraldom of religious lunacy. Until a reform has been consummated, I would advise all theatrical people to steer clear of Tuskegee.

Very respectfully,
W. T. WALTHALL, JR.,
Business representative for Florence Elmore.

WHY SHE DID NOT APPEAR.

NEW YORK, Feb. 14, 1888.

Editor New York Mirror:

DEAR SIR—You would favor me very much by inserting these lines in your next issue.

The reason for my not appearing in Fra Diavolo at the Fifth Avenue Theatre last Saturday evening was not due to a misprint on the programme, as stated by the stage manager to the audience, but because I refused to sing, for the reason that Manager W. H. Foster did not pay my salary as agreed by contract, he also only having paid part of my salary for the nine weeks previous to my leaving his company, Jan. 1, at Pittsburg. With many thanks, yours very truly,

IDA KLEIN.

ANOTHER ADA MELROSE.

CHICAGO, Ill., Feb. 14, 1888.

Editor New York Mirror:

DEAR SIR:—In an issue of the New York *Daily News* of Jan. 30, there appears an article containing a report of a Miss Ada Melrose figuring in a disgraceful scene in the police courts of your city. In justice to my daughter would you kindly insert in your paper that it is not the Ada Melrose in the theatrical profession? My daughter is at present filling an engagement with Chip o' the Old Block company, now playing in Chicago.

Respectfully, JOSEPH MELROSE,
Agent Edwin Arden's company.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

The Sage, who is very fond of children, met Carrie Turner (Mrs. Hiss) the other morning, and was invited to call and see her pretty six months' old infant. "Probably your first Hiss-try-on-ic effort," said the Philosopher blandly, with a parting bow.

* * *

Abbey has few sympathizers in his loss of Hofmann. I have heard a number of managers, possessing as much human kindness as business men generally possess, express sentiments of satisfaction over it—not so much because they wish harm to Abbey as that they share the general feeling that the boy has not received equitable compensation for his services. It is not a question of dispute that Abbey, entirely aside from his personal qualities, represents a bad principle in management. The evils wrought by theatrical speculation descend upon scores of people that are really in no measure responsible for the speculative executive. In the realm of drama and music there should be no place for speculating as such. It is fatal to the solidity and safety of the guild.

* * *

The Goethe Club will hold a reunion at the Brunswick next Saturday night. The feature of the evening is a paper by Parke Godwin on "The Theory of Art." The Club is arranging to give a reception to Henry Irving at an early date. The affair will be held in the Madison Square Theatre.

* * *

Fred. Marsden is a fortunate fellow. On Monday he signed an agreement with Mrs. Kimball, the manager of Corinne, to write a play for that successful little star. The terms are $10 000 and the dramatist was paid a retainer fee of $2,000.

"It's to be a comedy-drama," said Marsden, a little while after the transaction, "with the leading part especially moulded to suit Corinne. The contract does not call for the delivery of the manuscript until August, 1889. I have an order from W. J. Scanlan for a piece which must take precedence, and that is why the date of completion in this case is so remote."

Corinne will not play this piece in the cheap circuits. The agreements calls for its representation in first-class theatres only.

* * *

The Fund's Dramatic Bureau will be resumed in a few weeks, just at the right time for making engagements. It will be under the direction of J. J. Spies, whose experience and stalwart honesty fit him peculiarly for the work. This time the Bureau has come to stay. It will have the support of the leading managers. Actors will find that through its medium their business will be impartially and squarely transacted, and at a percentage far below that which the shifty dramatic agents have exacted.

* * *

The Bureau will be under the supervision of a committee, with whom Mr. Spies has settled certain rules which are aimed to secure fair treatment to all having business with the establishment. It is not intended that the Bureau shall be a money-making affair. Beyond paying the running expenses, no profit is looked for. Its patrons are to enjoy the benefit of this arrangement.

An Imaginary "Boycott."

When a MIRROR representative entered the office of Messrs. Knowles and Morris at the Grand Opera House, Brooklyn, yesterday, the latter was bidding adieu to a portly individual with a scanty crop of hair and thinish whiskers and moustache.

"THE MIRROR would like to know something about the alleged boycott on your theatre," said the reporter.

"Well," said the Colonel, with a peculiar smile, "it has been alleged by interested parties that there is a boycott existing against the house, and I have also seen the statement in a queer theatrical sheet, and for that and other reasons I don't believe in its existence."

"What are the other reasons you allude to?"

"Simply that last week our business—the first week in Lent, mind you—was extraordinarily good; in fact, phenomenally good. We played to the full capacity nightly; in fact, we turned people away."

"Then there is absolutely no solid foundation for the report in question?"

"None whatever."

"Why have you not taken summary steps to refute the fabrication?"

"My dear sir, it is not necessary. The fable in the discreditable theatrical sheet to which I have referred is too palpable and its motive too thinly disguised to deceive anybody. If Knowles and Morris are not sufficiently well established to give the lie to this charge I can only say that they are much mistaken in their estimate of themselves and the position in which they stand to the public. As Abraham Lincoln is reported to once have said: 'In our profession every man must skin his own skunk.' Now, these fellows who are responsible for the statement are welcome to the hide of this particular animal; the body has already given forth its unsavory odor."

The Raymond Fund.

Subscriptions to the Raymond Monument Fund continue to reach Manager A. M. Palmer. Henry Irving, who was an admirer of the comedian, has sent in his cheque for $100 again showing the practical sympathy he feels toward the American profession. The fund has crept up to such a point now that only a few more hundreds of dollars are needed to place above the remains of one of our representative actors a fitting and honorable mark. Following are the additional contributions:

Previously acknowledged	$910
Henry Irving	100
E. A. Sothern	25
Col. William E. Sinn	25
George W. Floyd	10
C. W. Butler	5
Total	$1,075

The body of Mr. Raymond will shortly be removed from the receiving-vault at Greenwood and interred in the plot recently purchased at the Cemetery of the Evergreens.

The Managers' Association.

The second meeting for the purpose of organizing a Managers' Mutual Protective Association met at the rooms of the Actors' Fund last Thursday afternoon. There was a gratifying attendance, all the theatres of this city being represented with the exception of Daly's and Wallack's. The first business was the reading of an act of incorporation to be submitted to the Legislature, prepared by ex-Judge A. J. Dittenhoefer. It was determined to postpone action in regard to it.

One of the managers stated that the bill presented by Mr. Husted in the Legislature and withdrawn, had been returned to the framer, and by him submitted to the Corporation Counsel to ascertain whether it was constitutional or not. The manager in question further stated that he knew the Fire Department was behind the bill, and that it intended to push the matter in one shape or another.

A long discussion followed, ending in the appointment of a committee, composed of Messrs. Palmer, Gilmore and Pastor, to confer with the Fire Commissioners and ascertain what their animus was in proposing such a measure. It was the sense of the meeting that the gentlemen composing the Fire Commission, as friends to the theatre, would not unwillingly enter into a conspiracy to wrongfully oppress the managers, The meeting was then adjourned.

Mr. Dockstader's Policy.

"To my thinking," said Lew Dockstader to a MIRROR representative, "there are two chief elements in the success of modern minstrelsy—pertinence and purity. The minstrels are no longer able to confine their work to the exposition of negro character as it existed in slavery days. The humor and the pathos of the negro race passed away with its emancipation. The entertainment must be novel and refined, comprising well-sung popular ballads, some of the best features of the variety business and, above all, a constant succession of hits and skits at whatever topic may happen to be on everybody's lips at the moment.

"I had a good schooling at Carncross' Minstrels in Philadelphia. The Philadelphians go there about as regularly as they go to church, and a good many of them always occupy the same pews—I mean seats. They know that their ears will not be shocked by coarse jests or vulgar allusions. Mr. Carncross has maintained the house for thirty-two years and, as the boys say, he has saved a good-sized fortune and lives on Easy Avenue.

"My aim in establishing a permanent home for minstrelsy in New York has been to give an unobjectionable and yet amusing entertainment. The rules are stringent; no references to the Deity, religion, politics, saloons or gambling are permitted. Subtracting these time-honored subjects for humorous treatment from the repertoire we are naturally limited in our range. But I thoroughly believe that there are enough topics, which are neither coarse nor otherwise offensive, to make our dialogue funny. The reward of this method of conducting the performance is found in the eminently respectable class of patronage which the house now enjoys. I notice a number of familiar faces in the parquet on certain nights week after week, whether the bill is changed or not. The plan of burlesquing current matters, social and theatrical, is one that has met with special favor. When anything new crops up that focuses public attention we make haste to put on a travestie of it."

An Extensive Tour.

Late last week the members of the Dan Sully Daddy Nolan company returned to their old haunts about the "Square," after being away almost a year. W. O. Wheeler looked but little changed, and his old fondness for being interviewed was evident when a MIRROR reporter caught him in the act of holding up one end of the Morton House.

"We have returned at last," he said, "after having been absent from New York just eleven months. During that time we have visited the uttermost parts of the continent, and have played continuously. We have been as far south on the Pacific Coast as San Diego, Cal., a town which has but recently grown into prominence, and as far north on that Coast as New Westminster, British Columbia, the terminus of the Canadian Pacific Railroad, and only a few hundred miles from Alaska.

"Returning we played the Northern Pacific Railroad country, debouching at Fargo and going to Winnipeg, Manitoba, where we played one of the largest weeks that had ever been known at the Princess' Theatre. Our business along the Northern Pacific, and in the Northwestern country generally, was uniformly banner business—banner weeks and banner nights—all along the line. That was due to the fact that four companies were there. We were practically without opposition, as most of the places had not seen a theatrical company for weeks. The company is one that will stand just about one attraction in ten days, and when they begin to go there oftener than that the receipts will have to be divided up. During the entire eleven months there has not been one change in the company, and not a night has been lost through anybody's illness. The trip has been simply one continual round of pleasure, for the boys have put in their time hunting, rowing and fishing, and have been made much of by the inhabitants, who are a whole-souled, hospitable lot.

"At Butte City, Montana, we produced Mr. Sully's play, A Family Affair, simply to hold the copyright. Since that time we have learned that a Brooklyn man has a prior copyright on the name and have waived our rights. We propose to continue our season till the middle of June and are now negotiating with Manager Rosenquest to produce Mr. Sully's new play at the Fourteenth Street Theatre either in May or June."

The Hanlons and Agoust.

Last week we published a letter from our Paris correspondent which contained an account by Agoust, manager of the New Circus in the French capital, of his alleged experience with the well-known Hanlon Brothers, some years ago, The statements were called forth in connection with the history of this family, written by the private secretary of Victor Hugo and printed in France. It seems that Agoust's remarks were actuated by malice, he having cherished a grudge of long standing against the Hanlons. The latter make the following vigorous statement in answer to the man's assertions:

NEW YORK, Feb. 21, 1888.

Editor New York Mirror:

DEAR SIR: It is a thankless and most ungracious duty to be compelled to defend one's personal character from the malignancy, mendacity and ingratitude of a self-convicted liar. The character of the wretched ghoul, who fattens on the grave, and on the absent, where he is known would require at our hands no answer to venomous slanders; but the mendacious article appearing in your reputable and well-read journal gives tone and lends a vraisemblance that might leave on its perusal some misshapen and distorted prejudice which we reluctantly stoop to answer and arrest.

After the unfortunate fall of Thomas, while performing at Cincinnati, we determined amicably to divide our large company into two; the management of one being under Thomas, Edward and Frederick Hanlon, and the other under George, William and Alfred. We never after reunited. Thomas subsequently became the lessee of Wood's Theatre, New York, Dr. Charles D. Brown being his associate partner and business manager. Afterward Thomas and Dr. Brown made the tour of the United States, then to Europe, playing brilliant engagements in London and Paris. While in the latter city he joined the American circus under Mr. David Bidwell, now the popular and well-known manager of the St. Charles and other theatres in New Orleans. This Parisian engagement was during the splendid international exposition of the empire.

After leaving Paris Thomas, the senior brother, organized in Europe a powerful and accomplished company and returned to the United States, appearing under the business management of the well known dramatic agent Maurice Simmonds, of 1176 Broadway. It was during the close of the season that the sudden and appalling disappearance of Thomas from the company gave the family the first intimation of that mental aberration so painful in its results. This unhappy disaster happened three years after the unfortunate calamity in Cincinnati. Mr. Bidwell, Dr. Charles D. Brown, of No. 164 West Twenty-third street, a gentleman whose professional attainments was recognized throughout the scientific world and whose exalted rank in Freemasonry is the highest evidence of merit and character, and Mr. Maurice Simmonds, as well as the profession at large are all sufficiently familiar with the facts to flatly and indignantly refute the vile aspersions of Agoust and give the lie direct to his base and infamous insinuation.

It is extremely absurd to gravely answer the ridiculous charge that Agoust taught us pantomime when we were all bearded men, after a life time of active professional labor We began as pantomimists as children, appearing in Cinderella and the juvenile pantomimes. After the death of Professor John Lees we joined the Chearini and Nicolo Circus and Pantomime company in Havana long before any of us attained majority, and were active and laboring members of the company.

It was a serious misfortune for us to mount a pantomime in America at the greedy solicitation of Agoust. We committed the egregious blunder of permitting him to play the part of Pierrot, and his complete and mortifying failure compelled its speedy withdrawal. "There *was* a female rope-dancer," to use his own unmanly and coarse slur on his own wife, attached to the company. Her real name was Mrs. Agoust, the wife of Agoust, whose base insinuations violates the decencies of married as well as the proprieties of professional life.

It was our misfortune to have this swollen toad of vanety, conceit, cowardice and immorality upon our hands three years in Europe, and a short time in the United States. He held subordinate positions in our company here, taking parts to which we might assign him after instruction, and he was never admitted to our confidence, responsibility, duties, nor even our respect. We at length dismissed him in disgrace from our troupe for his grossly immoral and unscrupulous conduct—the noisome scandal of which was known to all Paris through the grave charges published in *Figaro*, which Agoust was compelled to recall or suppress, or quit the company he had mortified and disgraced instanter.

We learn, though we have not seen the article, that the *Courier des Etats Unis*, of recent publication, has another article from the mendacious Agoust. Should it in any way attack our personal or professional reputation we shall promptly answer it. If it but contains a rehash of his absurd and laughable insinuations we shall unceremoniously dismiss them with silent contempt.

HANLON BROTHERS.

Boucicault's New Play.

BOSTON, Feb. 21, 1888.

On Monday night Dion Boucicault's new play, Cuishla-ma-Chree (Throb of my Heart), was brought out at the Hollis Street Theatre, Boston, and although there was a pouring rain the house was crowded to its utmost capacity. The piece is a skilful adaptation of the incidents of Scott's novel, "Guy Mannering," the main characters of the story also affording suggestions for those of the new play. The action is transferred to Ireland, and the atmosphere of the whole drama is thoroughly Irish.

The first of the four acts gives a vivid picture of an eviction of peasants among the mountains of Timoleague. In connection with it occurs the murder of the landlord, Sir Garrett O'Neale, and the stealing of his young son. Twenty years are supposed to intervene, and in the second act the child, grown to a man, returns to Timoleague, ignorant, however, of his real name and his rights. He is recognized by the usurpur of the estate, who manages to have him thrown into prison. There is still another, however, who has recognized him, his foster mother in the first act, Morna O'Fail, one of the evicted peasants. She has become a half insane vagrant—the Meg Merrilies of the play—and when she finds that he is the victim of a plot, she determines to rescue him. In the last act an attack is made upon the jail by a gang of smugglers, and set on fire, the prisoner being rescued from the flames by Morna, who is also instrumental in restoring him to his rights and securing the downfall of the usurping party.

Several of the scenes are strongly dramatic in character, and the whole play is an example of the consummate skill of Mr. Boucicault in working over old material into attractive form. There is no reason why Cuishla-ma-chree should not prove as popular as The Shaughraun or Colleen Bawn. Mr. Boucicault as Andy Dolan—the Dandie Dinmont of Scott—was wonderfully good, and the reception he received from the audience must have warmed his heart. Rose Eytinge has a strong part in Morna O'Fail, and does it full justice. The cast throughout is good, and there is little risk in prophesying full houses during the run of the piece.

C. E. H.

Gossip of the Town.

Dore Davidson has returned to the city.

The net profits on Zozo last week in Montreal were $652 46.

Joseph Murphy intends to visit Ireland for his summer vacation.

Kate Forsythe, her mother, and Mrs. John T. Raymond are in Paris.

Miss Blake, of the Boston Ideals, has been engaged for the Civil service.

Tellula Evans is now the prima-donna of the Carleton Opera company.

Mary Young, a capable actress, has been resting most of the present season.

John Sparks will leave Harrigan's Park Theatre company at the end of the season.

The deferred benefit at the Casino for the Actors' Fund will take place some time in April.

Charles Hawkins has been engaged by Charles T. Parsloe for the Grass Widow company.

Inez; or, A Wife's Secret, will be produced in this city toward the close of the season by Julia Anderson.

James Owen O'Connor opens at the Star Theatre, April 9, for one week, in a round of legitimate characters.

George S. Knight is reported to have settled for a tour of Australia, and will probably sail for that country in May.

The Widow, or it Runs in the Blood, a new four-act eccentric comedy by Howard P. Tay'or, is in rehearsal at Dayton, O

Charles B. Jefferson is at work on the new aquatic drama that he and H. S. Taylor are to produce the latter end of next season.

Harry Brown, the well-known comedian, has made quite a hit as Dick Clincher, a light heroic comedy role in The Light on the Point.

A process has been applied to the woodwork and scenery of French and Sanger's New Broadway Theatre for the purpose of rendering it non-combustible.

The subject of the act-drop for the New Broadway Theatre is Dette's "Arrival of the Bride." It is being painted by Arthur Jules Goodman.

On Wednesday night of last week William West, of Harrigan's Park Theatre Company, fell upon the stage while performing in Pete and broke his leg.

Edmund C. Stanton, director of the Metropolitan Opera House, has received a flattering testimonial from the Liederkranz and Arion Societies, and the Beethoven Mænnerchor.

Marie Hilforde has been specially engaged by Owen Fawcett for two new comedies—Whose Husband and The Strangers—to be produced this Spring.

The seats for the first performance of La Tosca at the New Broadway Theatre on March 3, will be sold at auction at the Madison Square Theatre next Monday afternoon.

E. P. Sullivan, for four seasons the leading man of Atkinson and Cook's company, is at liberty for the first time in that number of years.

The twentieth anniversary of the New York Lodge of Elks was celebrated on Sunday evening at the Fourteenth Street Theatre by a social meeting, which took the place of the usual ball.

Nellie Lingard has purchased an interest in The Shadows of a Great City for the English provinces. It is quite probable that she will return to New York next Summer with a new play in which she will star.

Deacon Brodie will be presented at the Fifth Avenue next Monday night, with E. J. Henley, Mittens Willett, Carrie Coote and Messrs. Lyons, Grace, Vernon, Sutton and Hollis in the cast.

The souvenir for the 150th representation of The Corsair at the Bijou, on Tuesday night, consisted of a complete scene of the burlesque, in illuminated covers.

Spencer Q. Stokes, assistant treasurer at the Fifth Avenue Theatre, and the father of Kate Stokes (Mrs. John Stetson) is lying seriously ill at his house in West Twenty-fifth street.

The Forbes Lithograph company is to be represented in this city hereafter by George Wotherspoon, who has taken offices at 74 West Twenty-third street.

The Dark Secret company closed a successful three weeks' engagement in Chicago on Saturday night, having played to $7 525 55 in that time. On Sunday night it opened in St. Louis to $1,045 35.

H. S. Taylor is negotiating with a prominent New York manager to engage Clara Cowper as leading lady next season. Miss Cowper is playing the leading female role in The Woman Hater at Terry's New Theatre, London.

Matinees were given at all the theatres yesterday (Washington's Birthday) with the exception of the Star. The day heralded the first Wednesday matinee at the Lyceum Theatre, where they are to be given regularly hereafter.

The annual benefit of the Theatrical Mechanical Association will take place at the People's Theatre on Sunday, April 1. A handsome souvenir, in the shape of an elegantly bound book containing portraits of managers and actors, will be presented to the audience.

The invitation matinee at the Union Square Theatre, on Tuesday afternoon, partook largely of the nature of a professional one, as the house was crowded with very familiar faces, the ladies, of course, predominating.

The next attraction at the Baldwin Theatre, San Francisco, will be Booth and Barrett. Judging from the already great demand for seats, Al. Hayman states that the outlook promises the largest receipts of any attraction he has yet played. He estimates the receipts for the engagement at about $80,000

On Saturday last Al. Hayman paid over to H. L. Taylor the second week's royalty on the receipts of A Dark Secret, in San Francisco. The amount was $1 669 87. During the four weeks' run at the California Theatre the piece played to $20,979.

Mrs. Charles Reed arrived from San Francisco on Monday last, to join her husband.

It is rumored that a number of changes are to be made in Harrigan's Park Theatre company next season.

The American rights of Col. Colomb's histrionic extravaganza, The Last King of Granada, have been presented to Mrs. Langtry by the author.

James C. Roach closed his season in Dan Darcy last Saturday night after a successful week at the Amphion Academy, Brooklyn. His next season will begin in Brooklyn about August 28.

Suits and counter-suits are likely to grow out of the Hofmann Abbey split. The latter has already got out an attachment; and instituted proceedings for damages alleged.

Now that occasional mild weather is again upon us, the city's promenade, Broadway, is crowded daily with actors and actresses, and the "Rialto" presents its old time appearance.

Ralph Dorman has received offers to play leading parts in German at the conclusion of his season with Beacon Lights, in which piece he is acting Captain William Grey.

Corinne will appear, for a limited season, at Dockstader's on Monday next. Arcadia will be presented with several new features The little star's engagement at Dockstader's far exceeded the management's expectations.

Dorin's Sticks, a new grease-paint lately invented in France, has become popular with the profession. Those who are using it speak with enthusiasm of its merits. It can be had at 56 and 58 Murray street.

It is among the probabilities that legal complications may ensue from the production of Daniel Bandmann's version of Dr. Jekyll and Mr. Hyde at Niblo's on March 12 Dore Davidson recently offered a large royalty for the privilege of producing Mr. Mansfield's version in the smaller cities, but the offer was refused.

H. R. Jacobs has secured Winnett's Passion Slave as the opening attraction at the Third Avenue Theatre next season. Glowing accounts are heard on all sides of this attraction's success throughout the country, and Manager Frank E. Thayer, of South Framington, Mass., will produce it on the occasion of his benefit in that city.

James O'Connor Roach, who has been pirouetting successfully throughout the New England States as Dan Darcy since October, is now resting in the city, and, as he expresses it, "trying to buy time in the large cities." Much of his time for next season has already been booked.

Mr. and Mrs. Edwin H. Low gave a brilliant reception at 947 Broadway on Saturday night. The guests included many people well-known in connection with society and the stage. They were entertained by Mrs. Harriet Webb, Laura Sedgwick Collins, Marshall P. Wilder, Francis Walker, Alice J. Shaw and others.

Manager Daniel Frohman, of the Lyceum Theatre, denies that he has sought to secure the services of the veteran actor, John Gilbert, for his company. With such actors as W. J. Lemoyne, Charles Walcot and others, Mr. Frohman does not understand how he could strengthen his company even by the addition of so sterling an actor as Mr. Gilbert.

Dockstader's Minstrels open their season on next Tuesday and Wednesday nights in Providence. They go out fully equipped in every way, with a strong company, orchestra and advertising aids. Last year the company went on tour with no printing or brass-band. This time it has both, a street parade being one of the features.

Annie Pixley's engagement last week at the Windsor Theatre was the largest of the season at that house. The standing-room sign was out at every performance, and on the last three nights Manager Murtha was forced to put up the notice, "No more money taken at box-office." Miss Pixley and her company left on Sunday en route to California.

Fanny Reeves McDowell has begun suit in the Superior Court against Frederick Bryton and Nate Salsbury, to recover $5000 damages for alleged breach of contract. Miss Reeves was engaged as leading lady of the Forgiven company on August 16 for a season of thirty weeks, and was not permitted to play after December 9.

Little Lord Fauntleroy is a dramatization of which it was stated Little Elsie Leslie, who made a hit in Editha's Burglar, was to star, has been made into a play by E. V. Seebohn, an English writer, and will be produced at a matinee to day (Thursday) at the Prince of Wales' Theatre, London.

Billy Rice, the comedian of Dockstader's Minstrels, was in the office of the theatre the other day, when somebody, laughingly pointing to the shoes of the six-day champion walker, which were on exhibition in a case near by, said: "I suppose you will take Albert's shoes on tour with you?" Rice replied very seriously, "No, but we may have to send for them."

A. C. Gunter's novel, "Mr. Barnes of New York," seems to have been taken for purposes of adaptation by English dramatists. Florence Wade, the English actress, writes that she has secured the rights to a drama from that source, and another adaptation of the work is to be given by Willie Edouin at a matinee in London at no far-distant date.

Owing to the absence from this city of a number of the Madison Square Theatre artists who were needed for the cast of Phyllis Dene, that play will probably not be done at any of the authors' matinees at that house until the latter part of the season. The next production announced is A Woman's Duel, by Joseph C. Clarke, editor of the *Morning Journal*. "In connection with this play," said Mr. Palmer to a MIRROR reporter, "the knights of the pen are respectfully invited to put their knives on the grindstone."

Gus Pitou paid a visit to Reading on Saturday last, to witness the performance; by Robert B. Mantell's company, of Othello, at the matinee, and the 100th performance of Monbars in the evening. "It was a good performance all through," said Mr. Pitou to a MIRROR reporter. "There was considerable originality in conception, and the old ideas of the part were not adhered to. It was full of promise. Mr. Mantell was strong where strength was required, and easy and natural where it was not. In the scenes with Desdemona he was gentle, and there was nothing brutal in the murder-scene. He made Othello a man about thirty-five, not black, but red—a Moor, and dressed him in the Venetian costume of the age. The acting of the supporting company surprised me. It was so perfect for a first performance."

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Charles A. Gardner in Karl had a good week at the Grand. Passion's Slave 12 to the biggest house of the season.

Eichenlaub's and the People's continue to have about as much business as they can attend to. S. Quigley joined the McNish Slavin and Johnson party here and handled an end in fine style.

LANCASTER.

Chesnut Street Opera House (Herman Wilkemeyer, manager) Boyer's Madison Square Dramatic co. occupied the boards 6-11.

CIRCLEVILLE.

Coliseum (Charles H. Kellstadt, manager): Boyer's Madison Square co. 13-18, to poor houses.

SANDUSKY.

Biemiller's Opera House (Rutter and Ilg, managers): Salsbury's Troubadours 15, to large audience. Welsh Prize Singers played 21: Farron, in A Soap Bubble, 23; Zozo 27.

Item: Manager Rutter is convalescing.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Charles A. Gardner in Karl 13, to crowded house. The only new and principal feature of his show is the singing and acting of Earle Remington, who is a very clever woman. Duncan Clark's Female Minstrels showed to light house 14. Hicks-Sawyer Minstrels 27.

UPPER SANDUSKY.

Opera House (John Lime, manager): Duncan Clark's Female Minstrels 16; decidedly the worst of its kind ever seen here; fair business. T. J. Farron in his new comedy, A Soap Bubble, 18, to a large and appreciative audience; general satisfaction.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Hicks-Sawyer Minstrels 15, to fair house. The singing was good, but the remainder poor. T. J. Farron in A Soap Bubble 17, to good house; splendid satisfaction. Mr. Farron carries some of the finest scenery ever seen here.

Item: E. H. Mack, of the Soap Bubble co., was taken suddenly ill in the early part of the evening and was removed to his hotel.

DEFIANCE.

Myers' Opera House: Hicks-Sawyer Minstrels 17, to fair business; good performance.

CANTON.

Opera House (Louis Schaefer, manager): There has been a lull in the theatrical business since the engagement of the Bennett-Moulton Opera co. Jennie Yeaman's co. in Our Jennie, booked, billed and posted throughout the city, did not show up. Carles Gardner in Karl 16, drew a large audience; co. fair.

Item: Canton Lodge, B. P. O. Elks, No. 68, attended the second annual benefit of Youngstown Lodge, No. 55, 15.

FINDLAY.

Davis' Opera House (George E. Rogers, manager): Alden Benedict in Monte Cristo 13. Burton Stanley and Gus Pixley as Mrs. Partington and Ike 15, to fair house. Duncan Clark's Female Minstrels 17, to an immense male audience. Mixed Pickles 24; Thomas W. Keene 25.

PIQUA.

Opera House (W. G. Conover, manager): Charles Carvin has left Field's Minstrels. He will be here the rest of this season.

AKRON.

Academy of Music (W. G. Robinson, manager): T. J. Farron appeared in A Soap Bubble 15, to large gallery; light lower house. Good satisfaction given. Charles Gardner in the New Karl 17, to S.R.O. Everybody pleased. T. W. Keene 20.

Item: A local attraction, given by the young ladies and a few young men, was greeted by a packed house.

MASSILLON.

Bucher's Opera House (Bar and Porter, managers): Charles Gardner as Karl played to a crowded house 15. Thomas Keene 27.

LIMA.

Faurot Opera House (G. E. Rogers, manager): McNish, Johnson and Slavin's Minstrels 14, to standing-room only. Leroux and Wilton's horizontal-bar performance was fine. Bob Slavin did not appear. The Stanley-Pixley co. in Mrs. Partington 16, to a light house. Hicks-Sawyer Minstrels 28.

FOSTORIA.

The Welsh Prize Singers sang to the largest and most refined audience ever assembled at the Opera House 11. The co. did not seem to please the people. The Hicks-Sawyer Minstrels 14, to fair house and well-pleased audience.

HAMILTON.

Music Hall (Hartzfeldt and Morner, managers): Nan's Acre to a crowded house 12. Spencer's Little Tycoon to a fine audience 17; gave general satisfaction. Ada Glasca made the hit of the season and was greatly applauded.

Stevens' Fashion Theatre (Milt Stevens, manager): Good business all week.

Item: Manager Larry Reist, of the Dayton Grand Opera House, witnessed The Little Tycoon performance.

TOLEDO.

Wheeler Opera House (S. W. Brady, manager): Salsbury's Troubadours in The Humming Bird played a return date 14, to good house. McNish, Johnson and Slavin's Minstrels 15, to large and well-pleased audience. Bob Slavin was greatly missed from an otherwise attractive programme. Light on the Point 20-5.

People's Theatre: Gray and Stephen's, and the dogs, closed a successful week's business 18. Mattie Vicker's in Cherub opened 20 for the week to good house.

CHILLICOTHE.

Masonic Opera House (Ed. Kauffman, manager): Frank Mayo in The Royal Guard 13, to a crowded house. The Bostonians in Bohemian Girl 16, played to the largest house of the season.

NORWALK.

Gardiner's Music Hall (S. S. Levey, manager): The Beacon Lights co. played to big audience 14. The theatre-goers of this city relish a good play, and were not disappointed in the Beacon Lights co. The stage setting was fine and fully appreciated.

DAYTON.

The Grand (Reist and Dickson, managers): Bennett-Moulton Opera co occupied this theatre the past week, producing Robert Macaire (Erminie), Merry War, Pinafore, Fatinitza, Fantine and The Bohemian Girl to large and delighted audiences.

Cues: Della Fox, of the B. and M. Opera co., severs her connection 25, and after a six months' stay abroad will star next season, under the management of J. M. Hill.—J. Clinton Hall will have full power in engaging the co. for the Soldiers' Home during the Summer—Heretofore the Amusement Committee engaged the co.

ZANESVILLE.

Shultz' Opera House (John Hoge, manager): Frank Mayo and co. presented Nordeck for the second time to an audience of fair proportions, 14. The play made an excellent impression. As Nordeck Mr. Mayo is simply grand.

The original Boston Ideals, now styled The Bostonians, made their first appearance here in six years. They were greeted by a crowded house. The bill was Offenbach's delightful opera, The Poachers. Replete with sparkling and charming musical gems and rendered by a well-drilled corps the opera gave general satisfaction. What added much to the excellence of the performance was a superb orchestra.

IRONTON.

The Masonic Opera House (B. F. Ellsberry, Manager,) was partially destroyed by fire Sunday morning, 11. The fire did not originate in the Opera House, but caught from adjacent buildings. The damage is estimated at $18,000; fully covered by insurance. The house will be rebuilt at once. Manager Ellsberry is prepared to book for season of '88-'89.

BELLAIRE.

Elysian Theatre (T. C. Cochran, manager): Mattie Vickers appeared here 14-15, in Jacquine and Cherub, to packed houses. Kendell Novelty co. open their season 24 5.

Cues: It was T. C. Cochran, instead of J. E. Blackburn, who has assumed the management of the Elysian.—Boston Ideal U. T. C. stranded at Marten's Ferry, O.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): C. A. Loder in Hilarity 15, to a fair house; amusing entertainment. Bostonians to a fashionable audience 18. Miss Stone was the recipient of many floral offerings during the evening. Benedict's Monte Cristo 25.

OREGON.

PORTLAND.

New Park Theatre (J. P Howe, lessee): The Pyke Opera co. in farewell performances 5-7, presenting Black Mantles, A Night in Venice and The Oath of Love to large business. They left for San Francisco 7. Richards and Pringle's Georgia Minstrels 9-11, with Billy Kersands and George Jackson as the principal attractions, to good business.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): Erminie 18. Co. same as last presented this attractive opera, and the attraction not as good as upon their last visit. The old favorites, Addie Cora Reed, Fred Solomons, Harry Walton and the others were received in a manner to testify the regard in which they are held by our people.

ERIE.

Park Opera House (Wagner and Reis, managers): Arthur Rehan's co in Love in Harness and Nancy and Co. 13-14. Good business both nights. The plays are amusing and quite unlike American plays of the same kind. They are clever and witty, without so much as a hint at horse-play or vulgarity. Everybody in the co. did well. Adele Waters' efforts were graceful and full of clever acting. George Parks and A. S. Lipman were also sharers in the higher honors. Sol Smith Russell appeared 18 in Bewitched to a crowded house.

PITTSTON.

Music Hall (W. D. Evans, manager): Waite's Comedy co. opened 13 for a week to big business. This co. is a fair one and their band and orchestra first-class.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Casino Opera co. in Erminie played to one of the most refined audiences of the season. The co. is very strong and gave satisfaction. Hanlons' Voyage en Suisse appeared 20-21. Robert Mantell in Monbars 25. Mr. Boyer has been booking fine attractions for next month. He would be glad to hear from other cos.

FRANKLIN.

Opera House (J. P. Keene, manager): A fair-sized audience greeted Little Nugget 14. It was the funniest entertainment that has been given here this season. The characters were all well fitted for their particular parts and gave splendid satisfaction throughout the whole entertainment. H. S. Cawthorn as Barney O'Brady is a whole show in himself. Floy Crowell 27-March 3.

YORK.

Opera House (B. C. Pentz, manager): Erminie co. No. 2, to packed house 17; co. not as good as when presented here before. Gave satisfactory performance. James-Wainright 27.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): The theatre was used by the Mustard and Cheese Dramatic Association and the Banjo and Guitar clubs of Lehigh University, 14. which gave one of their farcical entertainments to a full house of students and their friends. Local gags were profusively indulged in. Oliver Doud Byron in Inside Track 23.

Item: Work on the New Music Hall in South Bethlehem is progressing rapidly.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Charles T. Ellis in Casper the Yodler 13, to good house; very pleasing entertainment. One of the largest houses of the season greeted the eminent comedian, Sol Smith Russell, in his new play, Bewitched, 17. Mr. Russell was honored by two curtain calls to which he responded by one of his characteristic speeches. Frank Mayo will produce Nordeck for the first time in this city 22; Little Tycoon 29; Maggie Mitchell March 1.

WARREN.

Library Hall (Wagner and Reis, managers): The Mozart Society gave a performance 16, consisting of singing and instrumental music, and concluding with Gilbert and Sullivan's Trial by Jury. Receipts about $300. John Mackay in Pop 23.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Atkinson and Cook's Dramatic co, 13-18, to large houses. Annie Louise Ames and Thomas E. Shea took the leading roles. The plays presented were '49, Peep o' Day Boys, The Marble Heart, Lancashire Lass, Danites, East Lynne, and 18, a new play entitled A Back Number, was presented for the first time. The author, Edwin Varney, is a member of the co., and took the character of Frank Steel. The play is rather long, having six acts, and somewhat sensational but quite interesting.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): The Bennett-Moulton Opera co. 13-15, to large business at cheap prices. The operas were prettily mounted, while the singing and acting were excellent. Robert B. Mantell in Monbars 23.

READING.

Academy of Music (John D. Mishler, manager): Robert Mantell appeared on the afternoon of 18 as Othello for the first time. His rendition of the character was excellent. He was liberally applauded. Monbars in the evening to a crowded house.

Grand Opera House (George M. Miller, manager): Kimball Musical Comedy co. in Mam'zelle to large houses 16-18. The performances were good. Charles T. Ellis 23.

KITTANNING.

Opera House (Brown and Reynolds, managers): The Starr Opera co. packed this house 16. Their production of Erminie being well received, and so well-pleased was Mr. Barry that he has asked for return dates. Muldoon's Picnic March 1; Lime Kiln Club 5-10.

Items: Miss Heath, of the Grau Opera co., and Fannie Walsh, late of the Louise Kellogg Opera co., will join the Starr co. at Oil City, Pa.—A letter in the Kittanning P. O. for Helia Archmon, of the Hilarity company.

BEAVER FALLS.

Sixth Avenue Theatre (C. W. Rohrkaste, manager): Frank Mayo and his co. appeared in this city 16, in Nordeck, to a large and fashionable audience. Mr. Mayo's Waldemar pleased immensely, curtain-calls being numerous. Hilarity 18; funny performance to full house. Fred Bryton March 1.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Sisson and Cawthorn's Little Nugget played to light business 15.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): R. B. Mantell in Monbars 15; good co.; fair house, but not what the play deserved. Every one pleased. Considered the strongest and cleanest play ever seen here.

EASTON.

Opera House (W. M. Shultz, manager): Erminie 13, to a fine and enthusiastic house. Their second visit this season. Charles Ellis in Casper the Yodler. The play is mediocre, and the star lacks brilliancy, but has a good voice. Charles Dickens gave a reading 18, to a large and highly appreciative audience.

Item: Mr Schultz, for some years the manager of the Opera House, has tendered his resignation to take effect March 1.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): Sisson and Cawthorn's Little Nugget co. 13, to good house. Audience well-pleased. Starr Opera co. 20-5; Charles Gardner 27; Little Tycoon 28.

NEWCASTLE.

Opera House (R. M. Allen, manager): Arthur Rehan's co. in Nancy and Co. drew a fair-sized audience 15; co. good throughout and well received. Mignani-Siegrist Specialty co. 17, gave good satisfaction to fair business.

Park Opera House (C. M. Richardson, manager): Frank Mayo in Nordeck 17, to a light house.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Floy Crowell opened a week's engagement 13, in her repertoire, to a crowded house. Business continued good entire week, although a medicine co. gave a free entertainment in a hall opposite. Miss Crowell is a charming actress. Charles Gardner 29.

Item: Lucy Curler leaves the Crowell co. here. Her place will be filled by Jennie Fisher.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Robert Mantell in Monbars 14, to a good house. The co. is excellent, and the play of the best. Mantell will always be welcomed here.

SHENANDOAH.

Theatre (P. J. Ferguson, manager): Louise Pomeroy presented Pygmalion and Galatea, Leah, Camille (matinee) and Hamlet 16-18 to full houses.

Items: Leslie Gossin, Miss Pomeroy's leading man, left the co. 16, on one day's notice, and was succeeded, 18, by Edward Wodiska.—Lizzie Hardy, late with Claire Scott, also joined the co. here 17.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, proprietor): Lost in New York was given here 13 16 before large audiences. The river scene was the great feature. Hoyt's Tin Soldier 17-18 to big business. This week Held by the Enemy. Kate Claxton week of March 6.

Theatre Comique: Lilly Clay's Gaiety co. gave a fine entertainment before large audiences up to and closing night of 17, when about midnight fire broke out and in a very short time the Comique was once more destroyed. The fire started somewhere near the stage and burned through to the front. The house will have to be entirely rebuilt. The loss to Manager Magee is estimated at about $15,000 and that of Manager Jack of the Clay co. about $2,000. This is the second time this house has been destroyed by fire in four years. The closing performances of the co. were given in the Grand Opera House through the generosity of Manager Low. All bookings have or will be canceled for the present.

Westminster Musee: The success of the new departure from variety to light drama has been great, the house being packed at every performance to see the Agnes Wallace-Villa comb. This week the Rinehart Opera co. in Cinderella.

Variety Museum: The Mikado has been such a big success here the past week that the management will continue it for this week.

Items: Manager Magee has secured the Grand Opera House for the production of Black Hawks and The Wild Violet by the Arizona Joe comb. that was to have played at the Comique this week.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager): McIntyre and Heath's Minstrels gave an excellent performance to a big house 17. Mr. McIntyre says his co. has done a large business all through the South where they have been since September. Present indications are that Abbott will do a very large business week of 20-5.

Item: Barlow joins McIntyre and Heath at Cincinnati March 25.

TENNESSEE.

MEMPHIS.

New Memphis Theatre (Frank Gray, manager): Roland Reed opened to a packed house, 13, in The Woman Hater. The piece is a big success. The Memphi had this theatre for their Mardi Gras tableaux and ball, which was very swell, and a grand success. Roland Reed matinee and night of the 15th to crowded houses in Humbug and Cheek. Shadows of a Great City arrived from Pine Bluff at 7:45 P. M., but rung the curtain up at 8:30 to a $900 house. Business big all week.—Mrs. James Brown Potter, 23-25.

Items: W. G. Peterson in advance of A Night Off, and H. B. Lonsdale, business manager for Mrs. James Brown Potter, are in town.—Walker and Cummings' Vaudeville did a rousing business this week, and was a rendezvous for the crowds of strangers visiting Mardi Gras.—Our old friend, J. H. McReynolds, is in town, and asks to be remembered to Colonel Fiske and THE MIRROR.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Ethelin, or Under the Banshee, written by Mrs. Octavia Ritchie, of this city, made its first appearance upon any stage here, 11 (with local talent). The play has many good points, but like most new plays needs pruning and additions. The co. did well and gave entire satisfaction. Mendelssohn Quintette Club followed, 14, to crowded house and delighted the audience. Newton Beers' Lost in London co., 16 17, to light business; co. and scenery very fine—deserved better patronage. Sam Bernard has rejoined the co. after a long absence.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Keller to very large business, 13-14. Both performances were quite beyond the expectation of our theatre-goers. Standing-room at a premium. Annie Pixley 23.

NASHVILLE.

The Vendome (J. O. Milsom, manager): The White Slave 13-15 to good business. Piece well staged; competent co. Keller 16-18; business fair. Next week, Shadows of a Great City.

The Masonic (E. V. Anglim, manager): Grau's Opera co. 14-18. Amy Gordon is the only redeeming feature. Edwin Mayo 23 5.

May's Opera House: Good houses have been the rule this week; entertainment clever.

TEXAS.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Magnificent audience paid tribute to the genius of Edwin Booth, whose joint appearance with Lawrence Barrett 13-14 constitutes the cardinal event of the season. Othello was the first night's bill, with Booth sublime as Iago; Barrett's Othello was a dire disappointment even to his most ardent admirers. E. J. Buckley did Cassio excellently. Julius Cæsar was performed on the second night, and, if such were possible, Booth as Brutus but strengthened the ties that bind him to all lovers of greatness in art. The Cassius of Barrett suffers no changes with time, and nothing can be said pro or con. Buckley, though not an ideal Antony, was acceptable and was favored with several curtain calls. It is scarcely necessary to add that the stars were frequently thus honored.

Items: B. G. Rogers is a favorite with us, and his Casca is a familiar and most creditable performance.—John A. Lane's Cæsar also ranks high.—Minna K. Gale improves with experience, though still lacking in facial expression. Rest of co. efficient, especially in Julius Cæsar. Many interior visitors were present.—Jim the Penman 22 3 after which we have another dash of tragedy in the person of Fred Warde.

HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers): Booth and Barrett, with matinee, 15. Immense business.

Item: Speculators in some instances got enormous advances for the Booth and Barrett performances.

WACO.

(Opera House, J. P. Garland, manager): Marie Prescott and J. D. McLean played Ingomar, Pygmalion and Galatea and As You Like It, two nights and a matinee, 13-14, to good business, considering the weather. Miss Prescott is a reader of rare acquirement. She handles her voice with skill, possesses a mastery over its inflections and enunciates with a distinctness that is almost faultless. The acting of J. D. McLean was excellent, and his calm, clear delivery added much to the effect of his lines. His bearing is admirable, his movement easy and graceful and his gestures unconstrained.

DALLAS.

Opera House (Greenwall and Son, managers): Shadows of a Great City played here to tremendous business 11-12 with a matinee. The play was well put on, the revolving scene in the third act being the first of the kind ever seen in this city. The sale of seats for the Booth-Barrett comb. opened at 9 o'clock on Monday 13. As early as 7 o'clock there was a crowd at the box-office, and before 9 o'clock over 500 persons were unable to purchase "choice seats." Before noon every seat was sold for both nights. Manager Greenwall at once arranged for a special matinee, and on the opening of the box office every seat was sold in three hours; net sale of seats for the three performances being over $9,000.

TYLER

Albertson's Opera House (C. Albertson, manager): Patti Rosa 15 in Edgar Smith's Love and Duty to good house and with a good co., under the management of John W. Dunne. Patti is a Tyler favorite and received a rousing ovation.

Items: Max Lowenthal, the gushing advance of Patti Rosa, called in last week. Max is a talker and tends to entire staff, chorus and all. Says he is going to London in July to act as advance for his co. for season beginning Sept. 3 at Haymarket Theatre.—Edward G. Bowner, representing Jenny Holman co., dropped in to see us. He booked his co. for week of March 5-10.

McPHERSON.

Opera House (E. H. Heithecker, manager): The C. R Gardiner Dramatic co. in Only a Farmer's Daughter to light business 13. Same co. produced Elliott Barnes' new drama, Betrayed, for the first time 16. with Marion Abbott in the title role, she having good support. The piece gave fair satisfaction to light business.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): A complimentary benefit was tendered John S. Lindsay, 10, the beneficiare selecting the play of William Tell, himself personating the titular role. The house was rather light, but giving something over expenses. The piece was well put on, considering the short time given to rehearsal, and those who attended were well pleased. W. T. Carleton next attraction.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W T. Powell, manageress): Mr. and Mrs. George S Knight in Over the Garden Wall and Rudolph 17-18 to very good audience.

Academy of Music (Thomas G. Leath, manager): The National Opera co. appeared 13-15, presenting Faust, Lohengrin and Queen of Sheba to large and most fashionable audiences. This was the grandest musical event known here. Edmund Collier in a series of tragic plays drew fair houses 17-18.

Opera House (James Logan, manager): Hoop of Gold co filled the week of 18 to very good business. Walter S. Sanford week of 20-05

Theatre Comique (W. W. Putnam, manager): Lizzie Ray's Burlesque co. week of 25. This house continues to do good business.

Item: Mrs. M. T. Bowell has associated with her Joseph K. Strasburger, the recent lessee of the Mozart Academy.

DANVILLE.

Academy of Music (J. M. Neal. manager): Professor Andreas' Carnival of Novelties opened to a three nights' engagement 13. Good business and good show. Milton Nobles 23; Emma Abbott 27.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): The National Opera co. filled a highly successful engagement 17-18. Milton Nobles 23-4; Campanini Concert co. 25-6.

Opera House (James Logan, manager): Walter S. Sanford in Under the Lash did a deservedly large business last week. Co. excellent.

Items Joseph K Strasburger, lessee of the Academy, came down from Washington to attend to matters requiring his personal attention during the week. While here he cordially grasped the MIRROR man's hand and was profuse in his praise of the paper. The managers and members of the leading attractions on the road will be glad to learn that Mr. Strasburger lessee of our Academy, and Mrs. Powell, proprietor of the Richmond theatre, have entered into an agreement whereby Mr. Strasburger and Manager Sherwood will book all attractions for both houses, thus insuring profitable visits to deserving cos, in this section. Your correspondent had ocular proof of the value of Mr. Strasburger's advertisement in THE MIRROR of last week he having been shown several communications asking for dates at the Academy here and at Mrs. Powell's Richmond theatre, as well as congratulating Mr. Strasburger upon the perfection of the agreement. While here Mr. Strasburger warmly and justly complimented Manager Sherwood upon the zeal, energy and fidelity which have characterized his management of the Academy during the past two seasons.—Paul F. Nicholson, whose massive form contains a happy disposition and a large heart, is here in advance of Campanini.—I desire to express my sincere thanks to Mrs. W. H. Sherwood, wife of Manager Sherwood and editor of the *Stage*, for having secured for me the best seats in the Academy during the engagement of the National Opera co.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Ada Gray for the first time in our city in East Lynne, 11, to small house. Miss Gray is a very good actress in the part which she has lived with long.

Philo S. Grenier in The Bad Boy, 16-18, to good houses. This play is Peck's Bad Boy with many changes.

WHEELING.

Opera House (F. Riester, manager): The Highest Bidder co., 13-14, with Sothern in the lead, filled the house with delighted audiences. Arthur Rehan's co., Love in Harness and Nancy and Co. 17-18. The co. is not equal to that of last season in many respects, and played to rather light business. Karl the Peddler 23, Hanlons Le Voyage 27, Hearts of Oak March 3.

Grand Opera House (O. C. Genther, manager): Magnani-Siegrist co., 13-15, giving fair variety show to light business. Mattie Vickers (under management of J. W. Campbell) 16-18, clever woman with lots of friends; business very good. Tourists in P. P. Car 27-9. Gorton's Minstrels March 1-3.

WISCONSIN.

MILWAUKEE.

New Academy (Jacob Litt, proprietor): The Still Alarm played return engagement 12-13 and were well received. The co. is the same as produced the piece here earlier in the season. The War Songs concert given by the Arion Musical Club 14-15 were a great success both financially and artistically, attracting the largest audience of the season. Thomas W. Keene 16-18 in Richard III, Othello and Julius Cæsar; attendance good. The Brutus of Arthur Elliott is an excellent piece of acting and shows careful study.

Palace (O. F. Miller, manager): Yank Newell's Muldoon Picnic co. 12; fair houses. A Drummer's Life 16 did a poor business. Pickpockets of Paris 19-20.

People's (J. S. Raynor, manager): The Silbons' Specialty co have been doing a good business this week and they well merit it, as their performance is a good one.

Items: Walter Collier, of the Natural Gas co., spent Sunday and Monday of this week here visiting his wife, Lizzie Hudson, of the Still Alarm co. Mr. Collier is a pleasant gentleman and we hope to see him here again.—Mr. Gotthold, of the Drummer's Life co., spent most of the week here arranging for the appearance of his co. at the Palace 17.—The Kiralfy's advance work was being carefully looked after this week by Junius Howe.—The Silbons are to add a number of new people to their co. in Chicago next week. Among those already engaged are the Vernon Sisters and Archmere Sisters.—The spectacular will have full swing next week, Arabian Nights at the Grand and Around the World in Eighty Days at the Academy.—Joseph Arthur is writing another play which he will produce next Fall.—Duke F. Faber, business manager Silbons, treated your correspondent very cordially during their engagement here. He sends his respects to THE MIRROR.—The remains of Archie Foster, who died in Denver 13, arrived here and will be buried 19. Mr. Foster was a member of Effie Ellsler's co. at the time of his death and of the Lights o' London co. last season. He was a man whom every one liked and none could be his enemy. His many friends, both in and out of the profession, to which he was an honor, are deeply grieved by his sudden and premature death. Jennie Weathersby, to whom he was to have been married arrived here yesterday and will remain until after the funeral.

JANESVILLE.

Opera House (P. L. Myers, Jr., manager): John Dillon was greeted with full houses 2-5. Alpine Choir drew a good audience 8 Mrs. McKee Rankin filled the theatre with a delighted audience 9 Saggen and Robyns comb. 13-18. Next, Beacon Lights.

Laffin's Opera House (C. E. Mosely, manager): Genevieve Rogers' Dramatic co. 20 5.

Items: Manager Myers attached the baggage of Saggen and Robyns for board bill.

MADISON.

Turner Hall (McConnell and Pregnet, managers): John Dillon to a crowded house 16 in Wanted the Earth. No comment need be made on Dillon, as he undoubtedly has ability, but he is unable to make up for his miserable support and consequently gives a poor show.

WYOMING.

CHEYENNE.

Opera House (Rhodes and Guertico, managers): Lew Johnson's Minstrel co. played to a big house 15 and gave a very rank performance.

CANADA.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): The popularity of the talented Janauschek, with her strong supporting co., was again attested 11 by the large and fashionable audience which greeted her. Mary Stuart was presented by special request in a magnificent manner, every detail being perfect, and the costumes elegant. It is perhaps enough to say that the star scored an emphatic success, and it is doubtful if there is another actress who is her superior in the role of Mary Stuart, her long speeches being rendered with the greatest force and refined pathos. G. D. Chaplin, an old favorite, made a fine Leicester, while A. H. Stuart and E. Corden appeared to good advantage as Mortimer and Burleigh respectively. The impersonation of the haughty Elizabeth was creditably taken by Miss Leigh, but the part is rather heavy for her. The other parts were in capable hands.

Jots: Matters theatrical were never so stagnant and slow as they have been so far this season here. Mrs. Scott Siddons gave an evening of recitals in her usual good style at Northwood's Hall to good houses.

MONTREAL.

Academy of Music (Henry Thomas, manager): J. C. Duff's Comic Opera co. to splendid business 13-18. The co. is a first-class one all round. Lillian Russell and Agnes Stone make a lovely and charming pair, and whether as simple village maidens or ladies of the county carry the hearts of the audience with them. Mr. Harry Paulton as Lurcher kept the house in a continual roar of laughter, and received any number of encores. E. Oudin also received a well deserved recall for his fine rendition of the love song in the second act. The rest of the support, chorus and ballet were capital. Scenery and costumes beautiful. Hoodman Blind 20-25.

Theatre Royal (Sparrow and Jacobs, managers): Nobody's Claim to S. R. O. 13-18 as usual at this house. The play is well known here and is very popular. Sadie Hasson as Madge and Mr. Dempsey as Ward Devereux are the central figures of interest, and both acquitted themselves satisfactorily. The support as a whole was good. Applause was frequent and hearty. Great Wrong 20-25; Cattle King 27-March 3.

HAMILTON.

Grand Opera House (Thomas Kiche, manager): Wages of Sin co. drew good houses 13-14. The co., taken as a whole, are good, but could be greatly improved. R. H Baird's dramatic co. hold the boards for week of 20-25. Rosina Vokes comes 28-29, followed by Joe Murphy 8-10.

TORONTO.

Grand Opera House (O. B. Sheppard, manager) Hoodman Blind co. all the week 13 18 to light business. The dual character of Nance and Jess, as presented by Viola Allen is a masterpiece, and she leaves us with even a more favorable impression than on a prior occasion when in Saints and Sinners she was awarded such a warm reception by both press and public. Duff Opera co. in Dorothy this week.

Toronto Opera House (Shaw and Jacobs, managers): McKee Rankin, supported by a good co., presented Danites and '49 to fair business. Joseph Dowling in Never Say Die this week.

Item: Sallie Holman (Mrs. Dalton), well known as a member of the Holman family, is seriously ill at Simcoe, Ont.

ST. CATHARINES.

St. Catharines Theatre (H. G. Hunt, manager): Jacobs' Wages of Sin co. gave a good performance to large business, 15.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. PALMER'S JIM THE PENMAN (Western co.): St. Paul 20 5, Minneapolis 27-March 3, Milwaukee 5 10.

A. M. PALMER'S JIM THE PENMAN (Southern co.): Galveston 22-3, San Antonio 24-5, Austin 27, Waco 28, Dallas 29-March 1, Dennison 2, Sherman 3, Fort Worth 5, Paris 6, Texarkana 7, Hot Springs, Ark., 8, Pine Bluff 9, Little Rock 12-13, Vicksburg, Miss., 14, Meridien 15, Selma, Ala., 16, Birmingham 17.

ADA GRAY: Newark 20-5, Philadelphia 27-March 3.

ALONE IN LONDON CO.: Brooklyn 20 5.

A NIGHT OFF CO.: Vicksburg, Miss., 23, Baton Rouge, La., 24 5, New Orleans 27-March 3, Natchez, Miss., 5 6, Jackson 7, Aberdeen 8.

ARTHUR REHAN'S CO.: Springfield, O., 23-4, Dayton 25-6, Cincinnati 27-March 3, Louisville 5—week.

ATKINSON-COOK CO.: Williamsport 27—one week.

ALICE HARRISON: Newark 20-5, Philadelphia 27-March 3.

AROUND THE WORLD IN EIGHTY DAYS: Burlington, Ia., 23, Muscatine 24, Davenport 2, Sterling, Ill., 27, Beloit, Wis., 28, Janesville 29, Madison March 1, Milwaukee 2-4.

ARIZONA JOE: Washington, D.C., 20-5.

ARABIAN NIGHTS: Milwaukee, Wis., 20-5, Oshkosh 29-March 1, Eau Claire 2-3, Duluth 4-5, Minneapolis 7, week, St. Paul 9, week.

A. M. BARRON CO.: Niles, Mich., 20-5.

AGNES W. VILLA'S CO.: Providence, R. I., 20-5.

BOOTH-BARRETT CO.: San Antonio, Tex., 22-3, Los Angeles 27-9, San Francisco, March 5-24, San Jose 26, Stockton 27, Sacramento 28, Denver April 2, Omaha, Neb., 9-11.

BENJ. MAGINLEY: Chicago 20-5.

BARRY AND FAY: Wichita, Kans., 22-23.

BUNCH OF KEYS: Jefferson City, Ind., 23, Lawrence, Kans., 24, Leavenworth 25, Kansas City Mo., 27-March 3.

BEACON LIGHTS: Chicago 26-March 3.

BOY TRAMP CO.: Wabash, Ind., 23, Anderson 24-5, Indianapolis 27, week.

BLACK FLAG CO.: N.Y. City 27-March 3, Brooklyn, E. D., 5-10, Philadelphia 12-17.

BLACKTHORN: Oswego, N. Y., 22-3.

BOLOSSY KIRALFY'S DOLORES CO.: Milwaukee 20-5.

C. M. MAITLAND CO.: Warsaw, Ill., 20-5.

CHIP O' THE OLD BLOCK CO.: Cincinnati 20-5.

CRIMES OF A GREAT CITY CO.: Chicago 20-March 3.

CHANFRAU: Cleveland 20-5, Buffalo 27-March 3.

CLARA MORRIS: Kansas City, Mo., 20-5, Chicago 27-March 3.

CHARLOTTE THOMPSON: Kansas City, Mo., 20-5.

C. T. ELLIS: Allentown, Pa., 22-3, Pittston 27, Binghamton, N. Y., 29, Utica March 1-3, Brooklyn 12-17.

COLD DAY CO. (Perkins D. Fisher): Grand Rapids, Mich., 20 5.

CONRAD THE CORSAIR: N. Y. City Oct. 17—indef. run.

CORA VAN TASSEL: Crawfordsville, Ind., 23, La Porte 24, Kalamazoo, Mich., 25.

CHECKERED LIFE: Louisville 20-5, Chicago 27-March 3, Milwaukee 5-10.

CHAS. A. GARDNER'S KARL CO.: Chicago March 4, three weeks.

CHARLES ERIN VERNER: Hartford, Ct., 23-25.

C. A. LODER: Cleveland, 20-5

CATTLE KING CO.: Troy 20-25, Montreal 27-March 3.

DION BOUCICAULT: Boston 20-March 3.

DENMAN THOMPSON: Cincinnati 20-25, Louisville, Ky., 27-March 3, St. Louis 5-10, Chicago 12-24, Detroit 26-31, Indianapolis April 2-7, Pittsburg, Pa., 9-14, Brooklyn 16-28, Boston 30-May 12.

DARK SECRET: St. Louis, Mo., 20-25.

DALYS' UPSIDE DOWN: Brooklyn 20-5, N. Y. City 27-March 3, Philadelphia 5-10.

DAN'L SULLY'S CO.: Harlem 20-5, Philadelphia 27; Hoboken March 5; Boston, 12.

DENIER'S HUMPTY DUMPTY CO.: Rochester 20 25.

DAN A. KELLY: Baltimore 20 5, New York City March 5, week.

DEACON BRODIE CO.: Chicago 19-24, New York City 27-March 10, Jersey City 12-17, Baltimore 19 24.

EDWIN ARDEN: Chicago, Ill., 20-5, Englewood 27, Joliet 28, Ottawa 29.

ETHEL TUCKER'S CO.: Canastota, N. Y., 23-25, Oneida 27-March 3, Cleveland, 5-7, Seneca Falls 8-10, Geneva 12-17

EMMA BELL DRAMATIC CO.: Westfield, Mass., 20-25.

EFFIE ELLSLER: Colorado Springs, Col., 23, Fort Collins 24, Cheyenne, Wyo., 25.

EDMUND COLLIER: Baltimore 20-5, Wilmington, Del., 27-March 3.

EUNICE GOODRICH: Henderson, Ky., 20-5.

EDWIN MAYO: Nashville, Tenn., 23-5, Cincinnati 26, week, Columbus March 4

EZRA KENDALL: Bay City, Mich., 22-23, East Saginaw 24-25, Port Huron 27, Flint 28, Lansing 29.

ENOS AND WALL COMEDY CO.: Ottawa, Ill., 20-5; Bloomington 27-March 3, South Bend, Ind., 12-17.

FLOY CROWELL: Newcastle, Pa., 20-5, Franklin 27-March 3, Oil City 5 10.

FANTASMA (Hanlons): Denver City 20-25.

FRED. WARDE: Palestine, Tex., 23, Houston 24-5, Galveston 27 8, Brenham, March 1, Austin 2-3, San Antonio 5-6, Waco 7-8

FLORENCES (Mr. and Mrs. W. J.): Buffalo, N. Y., 30-5.

FRED FELTON'S STAR CO.: Taylorsville, Ill., 20-5.

FRANK MAYO: Bradford, Pa., 22, Williamsport 25, N. Y. City 27—indef.

FRANK FRAYNE: New Orleans 20 5.

FLORENCE BINDLEY: N. Y. City 20 5.

FRANK JONES' SI PERKINS CO.: Chicago 20-5.

FELIX VINCENT CO.: Sioux Falls, D. T., 27.

GRAY-STEPHENS CO.: Detroit 20-5, Chicago 27-March 3

GEORGIE HAMLIN CO.: Lincoln, Neb., 20-5, Nebraska City 27-March 4.

GRAHAM-EARLE CO.: Wauseon, O., 20-5, Fostoria 27-March 3, Tiffin 5-10.

GERMAN DETECTIVE CO.: Coatsville 24

GOLDEN GIANT CO.: Minneapolis, Minn., 20-25, St. Paul 27-March 3, Duluth 5, Eau Clair, Wis., 6, La Crosse 7, Milwaukee 8-10, Pittsburg, Pa., 19-24, Harlem, N. Y., 26-31.

GRIMES-JACKSON UNCLE TOM'S CABIN: Nora Springs, Ia., 23, Mason City 24, Concord 25

GEORGE S. KNIGHT: Knoxville, Tenn., 23, Chattanooga 24, Birmingham, Ala., 25, Columbia, Tenn., 27, Frankfort, Ky., 28, Lexington 29, Louisville March 1-4.

HAZEL KIRKE CO.: Philadelphia 20-5.

HER ATONEMENT: Brooklyn, E. D., 20-5.

HAMILTON-SWITZER CO.: Farmington, Ill., 20-5.

HARBOR LIGHTS: Philadelphia 20-March 3, N. Y. City 5.

HELEN BLYTHE: Huron 23, Mankato 24-25.

HENRY IRVING: *Boston 23-Feb. 18, N. Y. City 20-March 24.

HOODMAN BLIND CO.: Montreal 20-5, Boston 27-March 3.

HOLE IN THE GROUND CO.: Salt Lake, Utah, 23-4, San Francisco 27-March 17.

HERNE'S HEARTS OF OAK: Cincinnati 19-25.

HIGHEST BIDDER: Cincinnati 20 5, St. Louis 27, week, Nashville, Tenn., 5 7, Memphis 8-10, Louisville 12, week.

HELD BY THE ENEMY (Northern): Providence, R. I., 20-5.

HELD BY THE ENEMY (Southern): Cincinnati 20-5.

HENRY E. DIXEY: Washington 20-5, Cleveland 27-9, Detroit March 1-3

HETTIE BERNARD CHASE: New London, Ct., 23-25, Brooklyn 27, week.

IRENE WORRELL'S CO.: Covington, Ky., 22-3, Madison 24-5.

IDA VAN COURTLAND: Jackson, Mich., 20-5, Ann Arbor 27-March 3.

IVY LEAF CO.: San Francisco 23 25.

JOHN S. CLARKE: Philadelphia, Dec. 26—indef. season.

JOSEPH MURPHY: Chicago 20-5, Adrian, Mich., 27, Toledo March 1 3, London, Ont., 6-7, Hamilton 8 10, Boston 12-17, Brooklyn 19-24.

J. H. KEANE CO.: Memphis, Tenn., 13-25.

JAMES-WAINWRIGHT CO.: Scranton, Pa., 23, Washington 27-March 3.

JAMES O'NEILL'S MONTE CRISTO (Fechter Version): N. Y. City 20 5, New Brunswick, N. J., 27, Plainfield 28, Elizabeth 29, Reading, Pa., March 1 3

JOHN A. MACKAY: Warren, Pa., 23, Titusville 24, Meadville 25

JENNIE CALEF: Buffalo 20-5.

JENNIE KIMBALL'S MAM'ZELLE CO.: Washington 20-25

JENNIE YEAMANS: Cleveland 27-March 3.

J. B. POLK: Lima, O., 23, Findlay 24, Tiffin 25, Detroit 27-9

JENNIE HOLMAN: Huntsville, Tex., 20-5, Palestine 27-March 3, Tyler 5-10.

JOHN DILLON: Green Bay, Wis., 25, Oconto 27, Peshtigo 28, Marinette 29, Menominee, Mich., March 1, Escanaba 2, Marquette 3, Negaunee 5, Ishpenning 6, Houghton 7, Hancock 8, Red Jacket 9, Lake Linden 10.

JOHN S. MURPHY: Vicksburg, Miss., 23-24, Shreveport, La. 27, Marshall, Tex., 28, Tyler 29, Palestine March 1, Galveston 2-3, Houston 5-6, Austin 7 8, San Antonio 9 10.

J. K. EMMET CO.: Boston 20-5.

KITTIE RHOADES CO.: Elizabeth, N. J., 20-5.

KATIE HART'S QUAKER'S CHILD: Allentown, Pa., 23-5.

KATE CASTLETON: Chicago 18 24.

KIRALFY'S AROUND THE WORLD: Milwaukee 20-5, Chicago 27-March 10, Cincinnati 12-17, Boston 19 21.

KATIE PUTNAM: Paducah, Ky., 22 5.

KEEP IT DARK: Dover, N. H., 23, Portsmouth 24, Brockton, Mass., 25

LYON'S COMEDY CO.: Madison, Ind., 20 25.

LAGADERE: Syracuse, N. Y., 23-25, Newark, N. J., 27, week—close season.

LIZZIE EVANS: New Orleans 20-5, Natchez, Miss., 27, Vicksburg 28, Jackson 29, Knoxville, Tenn., March 5, Chattanooga 6-7, Nashville 8-10, Clarksville 12, Evansville 13, Owensboro 14, Louisville 15-17.

LILLIAN LEWIS: Louisville, Ky., 21-5

LITTLE NUGGET: Rochester, N. Y., 23 5, Cincinnati 26, week, Wilmington, Del., March 5-7, Lancaster, Pa., 8, Sunbury 9, Williamsport 10, Toronto, Can., 12-17, Johnstown, Pa., 20-25.

LEONZO BROTHERS: Montgomery, Ala., 20-25.

LIGHTS O' LONDON: Philadelphia 20-5, Baltimore 27-March 3.

LOST IN NEW YORK: Jersey City 20 25.

LOTTA: St. Joseph, Mo., 26, Atchison, Kas., 21, Leavenworth 22, Topeka 23-4, Wichita 25, Pueblo, Col., 27, Colorado Springs 28 9, Leadville March 1-3, Denver 5-10.

MARGARET MATHER: Cleveland 20-5, Brooklyn 27-March 3, Jersey City 5 10.

MME. JANAUSCHEK: Ottumwa 23, Des Moines 24-5, Atlantic 27, Omaha 28-9, Council Bluffs March 1, Lincoln, Neb., 2-3.

MICHAEL STROGOFF (Keeshin's): Selma, Ala., 23, Atlanta, Ga., 24-5, Columbus 27, Eufaula 28, Americus 29, Macon, Ga., March 1, Athens 2, Augusta 3, Savannah 5, Charlotte, S. C., 6-7, Columbia 8, Charlotte, N. C., 9, Winston 10.

MICHAEL STROGOFF (Andrews): Boston 20-25, Brockton 27, Worcester 28 29, Hartford, Ct., March 1-3.

MADDEN'S ROUND NEW YORK CO.: Detroit, Mich., 20-25.

MONA CO: Auburn, N. Y., 20, week.

MACY'S C. O. D. CO.: New Haven 26-8, Bridgeport March 1-3, Brooklyn 5, week.

MRS. JAMES BROWN POTTER: Memphis, Tenn., 23-5. St. Louis 27-March 3. Chicago 5-10. Detroit 12-14. Fort Wayne, Ind., 15. Columbus, O., 16. Dayton 17.

MRS. LANGTRY: Chicago 6-March 3. St. Louis 5-10. Memphis 12-14.

MAIN LINE: Boston 30-5. New England circuit three weeks. Brooklyn March 26-31. N. Y. City April 23-8.

MAGGIE MITCHELL: Brooklyn, E.D., 23-28, N.Y. City 30-5.

MULDOON'S PICNIC: Blairsville, Pa., 23.

MILTON NOBLES: Danville, Va., 23. Lynchburg 24. Atlanta, Ga., 27-8. Chattanooga, Tenn., 29. Nashville March 1-3. Memphis 5-7. Huntsville 8. Chattanooga 9-10. Augusta, Ga., 12. Charleston, S. C., 13-14. Savannah, Ga., 15. Macon 16. Columbus 17. Birmingham 19. Selma 20. Montgomery 21. Pensacola 22. Mobile 23-4. New Orleans 26-31.

MOULTON CO.: Waterbury 30-5. New Bedford 27-March 3.

MAZULM: N. Y. City Jan. 9—indef. run.

MARIE PRESCOTT: Fort Worth, Tex., 22-3. Dallas 24-5. Tyler 27. Shreveport, La., 28-9. Marshall, Tex., March 1-2. Texarkana 3. Hot Springs 5-6. Pine Bluff 7-8. Little Rock 9-10. Paducah, Ky., 13.

MONTE CRISTO (Benedict's): Cadiz, O., 23. Martin's Ferry 24. Steubenville 25. East Liverpool 27. New Lisbon 28. Niles 29. Leetonia March 1. Warren 2. Ashtabula 3.

MATTIE VICKERS: Toledo, O., 20-25. Altoona, Pa., 27. Huntington 28, Pottsville 29. Hanover, Mich., March 1. Easton, Pa., 2. Somerville, N. J., 3. Brooklyn 5, week.

MINNIE MADDERN CO.: Indianapolis, Ind., 23-5. Chicago 27, week.

MADISON SQUARE CO. (Boyer's): Chillicothe, O., 20-5. Ironton 27, week.

MURRAY AND MURPHY: Rockville, Ct., 25.

MONTE CRISTO CO. (Lindon's): Indianola 23-5. Des Moines 27-March 3.

MONROE AND RICE: Dayton, O., 23, Springfield 24, Bellefontaine 25.

MESTAYER'S TOURISTS: Baltimore 20-5.

MODEL COMEDY CO: Ottawa, Ill., 20-25, Bloomington 27-March 3. Valparaiso, Ind., 5-10.

N. S. WOOD: Baltimore 20-5

NOBODY'S CLAIM: Buffalo 20-5. Cleveland 27 March 3.

NEAL DE LORME CO.: Boone, Ia., 20-5

NOBLE'S HAPPY THOUGHT CO.: Schuylerville, N. Y., 20-5.

NATURAL GAS CO.: Chicago 13-25.

NEWTON BERRS (Lost in London): Cincinnati 20-25. Chicago 27-March 4. Pullman 5. Lafayette 6. Danville 7. Vincennes 8. Evansville 9-10. Louisville 12-17. Dayton 19 20, Springfield 21-6, Wheeling, W. Va., 26-31, Newark, N. J., April 27. Paterson 9-14 Philadelphia 16-21. Baltimore 23-5. Wilmington 26-8. N. Y. City 30-May 5.

NELLIE WALTERS: Stevens Point, Wis., 22-3. Merrill 24-5. Warsaw 27-8. Antigo 29-March 1. Shawano 2-3.

N. C. GOODWIN: N. Y. City 13-25.

OLIVER W. WREN CO: Londonville, O., 23. Bucyrus 24.

OSBOURNE-STOCKWELL CO.: San Francisco Dec 5—indefinite season.

ONE OF THE BRAVEST: Brooklyn 20-5. Scranton, Pa., 25, Carbondale 28, Scranton 29, Wilkesbarre March 1-2. Pittston 3.

ON THE RIO GRANDE CO.: Albany 27-March 3. Syracuse 5-10. Rochester 12-17. Troy 19 24. Montreal 26-31. Philadelphia April 2-7. Brooklyn 9-14.

OLIVER BYRON: Bethlehem, Pa., 23. Allentown 24. Easton 25. Brooklyn, E. D., 27 March 3.

ONLY A FARMER'S DAUGHTER CO: Winfield, Kas., 22-3. Emporia 24 Osage City 25. Topeka 27 8. Atchison 29-March 1. Leavenworth 2-3. Lawrence 4. Lexington, Mo., 6. Richmond 7. Moberly 8. Mexico 9. Louisiana 10. Pittsfield 12. Springfield 13. Monticello 14. Champaign 15. Danville 16. Paris 17. Indianapolis 19-24. Chicago 25-30.

PARLOR MATCH CO.: N. Y. City 20-5.

PATTI ROSA: Brenham, Tex., 23. Austin 24 5. San Antonio 27 8 Waco 29-March 1. Dallas 2-3. Cleburne 5. Fort Worth 6 7. Sherman 9. Dennison 10.

PECK'S BAD BOY: Washington 20 5. Philadelphia 27-March 3

PETE BAKER: Springfield, Mo., 23, Fort Smith 24, Helena, Ark., 25. Little Rock 27.

PAUL KAUVAR: N. Y. City—indef.

PRIVATE SECRETARY: Boston 13-25

RAG BABY: Philadelphia 20 5

RICE AND DIXEY'S ADONIS: Washington, D.C., 20-5

ROBERT DOWNING: Lowell, Mass., 23 Manchester, N. H., 24-5, Exeter 27, Portsmouth 28, Bangor, Me., 29-March 1. Portland 2-3, Lewiston 4, Bangor 5.

ROBSON AND CRANE: N. Y. City Sept. 26—indefinite season.

RHEA: Kansas City 20 5.

ROBINSON-HOOVER CO: Adrian, Mich., 20-25, Battle Creek 27-March 3.

RUN OF LUCK: Philadelphia 13-March 17.

RANCH 10 CO.: Cincinnati 20-5

ROLAND REED: Cairo, Ill., 23, Evansville, Ind., 24, Terre Haute 25, New York City 27-March 10.

RICHARD MANSFIELD: Detroit, Mich., 20-5.

RICHARD O'GORMAN HUMAN NATURE: Springfield, Mass., 23, Westfield 24, New Britain, Ct., 25, Bristol 27, Wiested 28, Waterbury 29, Ansonia March 1, Danbury 2, Stamford 3, Norwalk 5, Meriden 6.

R. H. BAIRD CO.: Hamilton, Can., 20-5.

ROBSON AND CRANE: New York City 13-March 24.

ROBERT MANTELL CO.: Shamokin, Pa., 23, Lancaster 24, Norristown 25, Baltimore 27-March 3.

REDMUND-BARRY CO.: St. Louis, Mo., 20, week; Chicago 27, week

ROSINA VOKES' COMEDY CO.: Detroit 20-5, London, Ont., 27, Hamilton 28 9, Toronto March 13, Brooklyn 5-10,

ROVER AND LANSING MUSICAL COMEDY CO.: Stockton, Cal., 27-8, Modesto 29-March 1. Merced 2, Madna 3, Fresno 5, Selma 6, Visalia 7, Tulare 8, Bakersfield 9 10, San Buenaventura 12, Santa Barbara 13.

RUSCO-SWIFT'S UNCLE TOM'S CABIN: Lisbon, Ia., 23 Centre Point 24, Shellsburg 25

SALSBURY'S TROUBADOURS: Pittsburg, Pa., 20-5.

SHADOWS OF A GREAT CITY: Nashville, Tenn., 20-5. Chattanooga 27-28 Knoxville 29-March 1, Lexington, Ky., 2-3, Cincinnati, O., 4-10.

STEELMAN'S OUR BOARDING HOUSE CO.: Mystic, Ct., 23, Middleton 24.

STREETS OF NEW YORK: Minneapolis 20 5.

SILSON'S CO: Fort Wayne, Ind., 23-4. Jackson 25. Detroit 27, week. Columbus March 5, week.

SEITER PAYTON CO: Glasgow, Mo., 20 5.

SEYMOUR-STRATTON CO.: Woodbridge, N. J., 20-5.

SILVER SPUR CO.: Steven's Point, Minn., 22-3, Merrill 24 5

SI PERKINS CO.: Chicago 20-5. Aurora, Ill., 27. Ottawa 28, Peoria 29, Bloomington March 1, Decatur 2, Springfield 3.

SHE CO: Newark, N. J., 20-25.

SKIPPED BY THE LIGHT OF THE MOON: Philadelphia 20-5. New York City 27-March 3, Paterson, N. J., 5-10, Hoboken 12-17, Newark 19-24, Elizabeth 26. New Brunswick 27, Yonkers, N.Y., 28 Mattawan 29. Bridgeport, Ct., 30, Northampton, Mass., 31, Springfield April 2, Holyoke 3, Milford 4, Lynn 5, Fall River 7, New Bedford, 9, Taunton 10, Marlboro 11, North Attleboro 12, Haverhill 13, Brockton 14.

SAM'L OF POSEN: Decatur, Ill., 23.

SALLIE HINTON: Mansfield, O., 20-5, Wooster 27-March 3, Canton 5-10.

STILL ALARM CO.: Kansas City 20, week. Pittsburg 27, Cincinnati March 5, week, Chicago 12, week, N. Y. City 19—indefinite.

STUART DRAMATIC CO.: Plattsmouth, Neb., 20-5, Freemont 27-March 3, Sioux Falls, Dak., 5-10, Austin, Minn., 12-7.

TAKEN FROM LIFE: Syracuse 20-5. Rochester 27-March 3. Troy 5-10.

TWO JOHNS CO.. N. Y. City March 16-31.

TAVERNIER'S CO.: Jackson, Mich., 20-March 3

TOBOGGANING CO.: Jersey City 23, week.

TWO OLD CRONIES CO.: Brooklyn, E. D., 20, week.

TRUE IRISH HEARTS: Brooklyn 20-5, N. Y. City 27-March 3.

T. J. FARRON: Cleveland 27 week, Toledo March 5, week, Grand Rapids, 12, week.

TOWN LOTS CO.: Des Moines, Tex., 23, Omaha 24-5, Atchison, Kas., 27-8, Leavenworth 29 March 1, Topeka 2-3.

TRIXIE CO.: Chicago 19 27.

THOMAS W. KEENE: Fort Wayne, Ind., 23, Lima, O., 24.

THROWN UPON THE WORLD: Stoughton, Mass., 23, Newport, R. I., 24, Williamsburg, Pa, 27-March 3, Boston 12-7.

TIN SOLDIER CO.: Brooklyn 20-5, N. Y. City 27-March 3.

UNCLE TOM'S CABIN CO. (Stetson's): Ann Arbor, Mich, 23, Owosso, 26.

UNDER THE GASLIGHT: Baltimore 20-5, Philadelphia, Pa., 27-March 3, Brooklyn, N. Y., Feb. 5, Albany 12, Syracuse 13, Rochester 26, Troy April 2, Montreal, Can., 9, Toronto 16, Cleveland, O., 23 8 (week 30-April 5 open): Buffalo May 7-12, Pittsburg 14-19. Boston 21-6, Providence, R. I., June 11-16.

ULLIE AKERSTROM: Haverhill, Mass., 20-5, Concord, N. H., 27-March 3, Milford 5 10, Worcester 12-17, Lowell 19 24, Amesbury 26-31, Newburyport April 2-7, Lyons 9-13.

VERNONA JARBEAU: Chicago 27-March 3. Washington 5-10, Baltimore 12-17, Pittsburg 19-24, Philadelphia 26-31.

WEBSTER-BRADY CO.: Portland, Ore., 27, two weeks; Salem March 13-24, Victoria, B. C., 15-16.

W. J. SCANLAN: Fall River, Mass., 23, Lynn 24-5. Waltham 27, Haverhill 28, Manchester, N. H., 29, Keene March 1, Holyoke, Mass., 2, Springfield 3.

WAITE COMEDY CO.: Pittston, Pa., 20 25.

W. J. FLEMING'S CO.: Burlington, Iowa, 23; Muscatine, 24; Davenport 25.

WHITE SLAVE CO.: St. Louis, Mo., 20-5, Louisville 27-9, Frankfort March 1, Lexington 2, Hamilton 3.

WINNETT'S PASSION'S SLAVE CO.: Warren, Pa., 23, Jamestown, N. Y., 24-5, Buffalo 27 week; Toronto, Can., March 5, week.

WINNETT'S GREAT WRONG CO.: Montreal 20-5, Toronto 27-March 3, Oswego, N. Y., 5, Fulton 6, Utica 8-10, Paterson, N. J., 12-17.

WAGES OF SIN: Trenton, N. J., 23 25.

W. HART CO.: Uniontown, Pa., 22-25.

WESELS' DRAMATIC CO.: Los Angeles, Cal., 20-25.

ZOZO: Cleveland 20 week; Sandusky, O., 27; Lima, 28; Toledo, 29; Jackson, Mich., March 1; Kalamazoo 2-3; Chicago 5, 2 weeks.

OPERA AND CONCERT COMPANIES.

BOSTONIANS: Baltimore 20 5. Washington 27-M'ch 3.

BOSTON IDEALS: N. Y. City 20-25.

IDEAL OPERA CO.: Chicago, Ill. Feb. 13—indefinite.

BENNETT-MOULTON OPERA CO. No. 1: Lock Haven, Pa., 23-25, Bellefonte 27 29, Tyrone March 1-3, Huntingdon 5-6, Williamstown 7.

BENNETT-MOULTON OPERA CO. A: Indianapolis, Ind., 20-25, Evansville 27-March 3.

BENNETT-MOULTON OPERA CO. B: Utica, N. Y., 20-25. Syracuse Feb. 27-March 3.

BERNBERG OPERA CO.: Freeport, Ill., 22, Sycamore 23 Galena 24, Platteville, Wis., 25, Vinton, Ia., 27, Cedar Rapids 28, Davenport 29, Burlington March 1, Mount Pleasant 2, Ottumwa 3, Des Moines 6-7, Creston 8, St. Joseph, Mo., 9-10.

COMRIED-HERRMANN OPERA CO.: San Francisco 13-March 3. Los Angeles March 12-16, San Bernardino March 19-24.

CLARA LOUISE KELLOGG: Ann Arbor, Mich., March 3.

CARLETON OPERA CO.: Denver 20-25.

CASINO ERMINIE CO.: New Haven 23-5.

DUFF OPERA CO. (Dorothy): Toronto, Can., 20-25, Buffalo 27-March 3. Cleveland 5-10, Detroit 12-17, Chicago 19 24

EMMA ABBOTT OPERA CO: Charleston, S. C., 20-5.

FITZPATRICK'S MERRYMAKERS: Romney, W. Va., 23, Berkley Springs 24 Martinsburg 25

KIMBALL-CORINNE OPERA CO.: Hoboken 19-26.

LITTLE TYCOON OPERA CO. (Spencer's): Pittsburg 20-25.

MENDELSSOHN QUINTETTE CLUB: Birmingham, Ala., 22-29.

MACCOLLIN CO.: Battle Creek 23-25

MADELON CO. (Aronson's): Boston Feb. 13-25.

NATIONAL OPERA CO.: Washington, D. C., 19-25, New York 27-March 31.

NOSS FAMILY: Marion, Ind., 22, Warsaw 23, Columbia City 24, Bluffton 25, Decatur 27, Auburn 28.

RICE'S EVANGELINE: Philadelphia 20-25.

RHINEHART OPERA CO.: Providence, R. I., 13-March 3.

STARR OPERA CO.: Oil City, Pa., 22-5, Toledo, O., 27 March 3. Port Huron 5, week.

SOLDENE BURLESQUE CO.: Chicago 19, two weeks.

TILL FAMILY CONCERT CO.: Athens, O., 23, Cleveland 24.

WILBUR COMIC OPERA CO.: Hoboken 27, Philadelphia March 5-17.

MINSTRELS.

BAIRD'S CO.: Portland, Ore., 20, week.

BURTON AND BURKE'S CO.: Fall River, Mass., 20-5.

BARLOW BROTHERS' CO.: Ithaca, N. Y., 23, Owego 24, Towanda, Pa., 25, Plymouth 27.

A. G. FIELD'S: Frankfort, Ind., 23, Delphi 24, Peru 25

GORMANS': Dayton, O., 23, Piqua 24, Lima 25, Findlay 27, Tiffin 28, Fremont 29, Norwalk March 1, Akron 2, Youngstown 3, Newcastle, Pa., 5, Meadville 6.

GORTON'S: McKeesport, Pa., 23.

HICKS-SAWYER: Cleveland March 5, week.

HI HENRY'S: Webster, Mass., 23, Whitinsville 24, Westboro 25

MORAN AND THOMAS: Paterson, N. J., 20-5.

MCINTYRE AND HEATH: Spartanburg, S. C., 23, Asheville, N. C., 24, Charlotte 25, Winston 27, Greensboro 28, Durham 29, Raleigh March 1, Newberne 2, Goldsboro 3.

HAVERLY'S (Southern): Los Angeles, Cal., 20-25.

MCNISH, JOHNSON AND SLAVIN'S: Kalamazoo, Mich., 23, Fort Wayne 24, South Bend 25.

T. P. W.: Brooklyn, E. D., 20-5.

WILSON-RANKIN: Pine Bluff, Ark., 23, Hot Springs 24 5, Memphis, Tenn., 27-9, Clarksville March 1, Nashville 2-4.

VARIETY COMPANIES.

ANDRESS' NOVELTY CO.: Winston, N. C., 25-6, Salisbury 27-8, Concord 29, Charlotte March 1-4, Spartanburg, S. C., 5-7, Greenville 8-11, Gainesville 12.

AUSTRALIAN NOVELTY CO.: Cincinnati 20-5, Pittsburg 27-March 3, Baltimore 5-10.

EUROPEAN NOVELTY CO.: Matteawan, N. Y., 25.

GUS HILL'S CO.: New Haven, Ct., 20-5.

G. S. GARLAND'S CO.: New London, Ct., 20-5.

HALLEN AND HART'S: Kansas City, Mo., 20-5.

HYDE'S SPECIALTY CO.: Pittsburg, Pa., 20-25.

KERNELL'S: Providence, R. I., 20-5.

MARINELLI'S CONGRESS: Philadelphia 20-5.

MIGNANI-SIEGRIST CO.: Buffalo, N. Y., 20-25, Cleveland, O., 27-March 3.

NIGHT OWLS: Newark 20-5.

PAT ROONEY: Pittsburg 20-5

RENTZ-SANTLEY CO.: N. Y. City 20-25.

REILLY-WOOD CO.: Washington, D. C., 20-25, Baltimore 27-March 3.

THATCHER AND BAKER'S BRIGHT LIGHTS: Tyler, Tex., 23, Athens 24, Richmond 25.

MISCELLANEOUS.

BISHOP (Mind reader): San Diego, Cal., March 2, San Bernardino 3-8.

BARTHOLOMEW'S EQUINE PARADOX: Little Rock, Ark., 20-25, Fort Worth, Texas, 27-March 3, Dallas, 5, week.

BRISTOL'S EQUESCURRICULUM: Savannah, Ga., 20-5, Jacksonville, Fla., 27-March 3, Wilmington, N. C., 5-7, Raleigh 8-10, Petersburg 12-14, Lynchburg 15-17, Staunton 19-21.

COUP'S EQUINES South Bend, Ind., 20-5.

ELI PERKINS: Kingston, N. Y., 23, Bloomfield, N. J., 24, Waynesboro 25.

HERRMANN: Brooklyn 27-March 3.

KELLAR: Columbus, O., 22-25, Cleveland 27-March 3 Norwalk 5, Franklin 7, Titusville 8, Meadville 9, Erie 10-13, Oil City 15, Warren 16, Harrisburg 21-22, York 23-4.

MME. THOMPSON'S GLASSBLOWERS: Harrisburg, Pa.—indefinite.

ORRIN BROS.: City of Mexico—indefinite.

London News and Gossip.

LONDON, Feb. 2, 1888

Two or three hours after I mailed you my last communication, a new comic opera, entitled Babette, was produced at the Strand. If good wishes could have ensured success Lydia Thompson's latest venture would, without doubt, have been one of the biggest things of the season, for the clever little lady is a favorite with all sorts and conditions of London playgoers. She had been absent from the boards a long time, and the mere fact that she had selected this piece for her *rentrée* was of itself sufficient to give the show a good send-off. Unhappily the book proved poor, the music was nothing to brag about, and comicality was for the most part conspicuously absent. Add to this the fact that poor little Lydia was horribly nervous in the part that he had selected for herself—a part, by the way, which was quite unworthy of her ability—and it will be readily understood that the result was, to put it mildly, depressing.

* * *

Babette is, I suppose, the first French comic opera that has been produced in English before seeing the footlights in its native language. For this relief the footlights of its nativity have much to be thankful. The "book" was, I believe, originally written by MM. Ordonneau and Vermeuil several years ago. French managers for the time being deviated into sense, and declined to have anything to do with it. About eight years ago M. Gustave Michiels wrote music to it, but couldn't succeed in finding a producer. In the fullness of time Messrs. Alfred Murray and J. G. Mosenthal came along and turned Babette into more or less, principally more, indifferent English and captured Lydia Thompson with the result above stated. I fancy somehow the complications introduced into the libretto must have originally had a cerulean basis. Of course, in its present guise, it is quite English, you know. The complications remain, but the "blue" has been rubbed out, and with it the point of the story—if ever there was any point. It seems that somewhere in Macon there is a custom among the vine-growers of choosing brides by lottery. A tub is filled with grapes, and the bachelors file past it, and as they do so each draws out a cluster of grapes until the tub is empty. Whoever draws the biggest cluster may choose for his wife any of the village lasses, whether she will or nay, and the marriage must take place within forty-eight hours. A tenor duke, a low-comedian baron, and a principal-boy page are all dead gone on the village beauty, Babette. Each disguises himself as a peasant, and tries his luck at the tub. The old baron draws the big cluster and chooses Babette, and henceforth it is all a mix-up. Originally, I should say, the tenor-duke and the principal-boy page put in considerable time with the baron's bride; but, as now arranged, it is not quite clear what happens. The audience bore two acts patiently, but rebeled during the third, and when Michiels came on in response to a call for "author," they made things lively for him. The composer was, however, not so much to blame as his librettists. If the music wasn't exceptionally good it certainly wasn't exceptionally bad; and had it been wedded to bright and clever words might have found hearty approval. That it is for the most part reminiscent is not a fault as comic operas go. The one thing necessary is that the reminiscences shall be pleasing, and this they sometimes were. For instance, the theme of the finale to the second act is unmistakably the gavotte in Manon; but it is only fair to Michiels to say that his score was composed at least three years before Manan was produced.

* * *

Camille D'Arville—late of the Gaiety—played Babette. She looked lovely, sang charmingly, and displayed an amount of animation which astonished those who remembered her previous form. Bracy as the tenor-duke was all right vocally but fearfully uninteresting otherwise. George Walton was dull as the old baron. Susie Vaughan had to play the part of an amorous old maid, and looked about fifteen years too young for it. Nevertheless, the most genuine appearance of the evening fell to her share. Lydia, as the boy, page, looked charming and danced delightfully, but she could make little headway with her pointless lines. I have already said the little woman was horribly nervous to begin with. She was further handicapped by an absurd hat, which presisted in falling off in season and out of season, and she locked terribly worried and anxious—very different indeed to her usual self. When all goes well with her she might easily be mistaken for the sister of her charming daughter. Zeffie Tilbury; yes and not so very much the elder sister either.

I am told that since the first night the third act has been remodeled, and that Babette now goes ever so much better. I am delighted to hear it. All the same I shall be much surprised if Lydia ever gets back the money she has spent on it.

* * *

We have had only one "original" matinee this week, but that was of some interest. At the Prince of Wales' on Wednesday afternoon there was produced a new three act play, entitled Tares, by Mrs. Oscar Beringer, who, on the playbill, states that "one of the incidents has been suggested to her by Gustav Freitag's Graf Waldemar." As all German print (a manuscript) is not open to me I cannot say which this is. So no more of that. Rachel, a governess, and Nigel, a rich young squire, had, before the play began, loved each other, not wisely but too well. The result was an infant of the male persuasion, who was left on the doorstep of the Rev. Jeremy Gyde's rectory, and was brought up by the Reverend Jeremy's charming daughter, Margaret, who lavished on the little one all a mother's care. Margaret is not wholly disinterested in the matter. She loves Nigel and, having discovered that the child is his, she loves it the more for his sake. Nigel also loves Margaret, but the cause of true love naturally runs no smoother at a Prince of Wales' matinee than elsewhere. In the second act Rachel has gone thoroughly to the bad, and seeing the chance either to make a hit or to revenge herself upon the girl who has, as she thinks, robbed her of her lover, she turns up and demands her child. Margaret says: O dear, no! I can't think of such a thing. Luke (a villain) is heir presumptive to Nigel and—like the dog who went mad and bit the man—to serve his private ends eggs on Rachael because he thinks that the discovery of the child's birth will bring down shame on Nigel, who being thus unable to marry Margaret will travel still farther in the direction of "the dogs" than he has already been traveling. Herein he and she reckon without their heroine. Margaret loves the child with passionate devotion. Sooner than part with it she will even declare that it is her own. The third act is devoted to the exploitation of these conflicting interests. The villain, Luke, still intent on his own advantage, thinks it will improve matters to murder the child. Rachael, bad as she is, doesn't see her way to this end in the struggle which ensues, between her and the villain, she is either strangled or dies of heart disease, of which, however, she had not up to then been in any way suspected. It is somewhat against the heart disease theory that she makes an exceptionally long speech before the deep damnation of her taking off. Tares is not without power; but is faulty in construction and wanting in characterization. Fortunately, it was well acted on Tuesday, and matineers who don't pay to come in are less exigent than bona-fide first nighters. Forbes Robertson, as Nigel, poured the legitimate upon us. Lewis Waller was melodramatic as Luke. Miss Achurch was charming as Margaret, and Miss Sophie Eyre was splendid as Rachael. But the best-played part in the piece was the seven year-old boy Jack, who was really chief architect and plotter of all the woes which ensued. Jack was represented by Miss Vera Beringer, the authoress' little daughter, and gained the hearty applause of a crowded house.

* * *

Judging by the turn things are taking it looks as though this village is likely to be somewhat overdone with "first-class concert halls." Last week I explained the situation so far as it had got up to the time of writing. Since then the Langham-place scheme has again come to the front. Spurred on doubtless by the issue of the National Concert Hall company's prospectus, the projectors of the other undertaking have put forth a statement that the plans for the "Victoria Concert Hall"—that is to say, the Langham-place project—have been accepted by the Board of Works; that the holding capacity of the building is to be in round numbers much the same as that arranged for the National Concert Hall; and that all concerned are still alive and intend to continue so. This may mean a good deal, or it may mean nothing at all. Meanwhile the syndicate which is watching over her Majesty's also show signs of life. They are to meet tonight to decide definitely what course to take in face of the threatened opposition.

* * *

Last Friday afternoon I might have been observed occupying a stall at the Prince of Wales'. Outwardly I was calm, but inwardly I was grievously perturbed, by reason of the play that was then to be considered. It was entitled The Love that Kills, and it had been adapted by a young Hebrew, calling himself Jocelyn Brandon—from Alph: Daudet's "L'Arlesienne." Now, I entertain the highest respect for Daudet in his native garb and on his native heath, which is France, but, somehow or other, he is a bit too intense and high-flown, except when he is too realistic and spade-calling for us nation of shopkeepers. In point of fact the good Conine and long-haired Alphonse do not come out well under translation. The play in question had been well adapted, so well that it was a thousand pities the adapter had not exercised his abilities on something more marketable. As to the story, it was followed with mixed feelings. In the first instance the maternal interest, so popular in France, was so insisted upon, and in such sugary and sweetheart-like language, that matineers who were used to French plays were "knocked" considerably. Secondly, the hero—if one may call him so—had such ranting and raving to give off on the slightest provocation, that it was a wonder *za mere* could show such affection for him. Perhaps she wouldn't have done so but for being similar herself. At first you saw the hero, Frederi, preparing to espouse a girl from Arles—a girl who never turned up *bien entendu*. Soon the absent Arlesienne's paramour, a wicked horse-trainer, came on the scene and showed "papers," proving his claim to the lady, whereupon Frederi burst forth into volcanic rage and fell in a fit. This sort of thing continued through the next two acts, when, instead of dying, as he had so long threatened, Frederi suddenly turned round and said he would marry Vivette, his little foster-sister, who had for ever so long been trying to catch his eye, and had hitherto only succeeded in extracting rough usage from him. Clang then went the local bells and hey for matrimony—when, suddenly, entered the wicked-horse-trainer again. The lately-tame Frederi then threw his new love from him, and seizing a heavy hammer, made ready to mash the horse-trainer's head in, when, lo! down he fell all of a heap again—and we all thought he was really dead this time—but he wasn't. In the next act he revived and carried on considerably. Eventually, after making various attempts at suicide, he died wildly, raving of "Love that Kills."

This cheerful play was finely acted by Sophie Eyre as the distracted mother of the love-tortured hero, by Lawrence Cantley, as said hero, by Glen Wynn—a new young actor—as the never-seen Arlesienne's "panorama," and by little Miss Morreys as the wild lover's meek foster-sister.

* * *

There was one thing in connection with the Love that Kills which soothed all our woe and consternation, and that was the incidental music. This, which was served up in large doses by a vastly increased orchestra, was by Bizet. Seldom have your "Gawain's" ears been charmed with such rich melody and such splendid orchestration. Some of the entr'actes were so beautiful that the audience encored them and kept the play waiting. It would be a good stroke of business, I should say, to take this music out and write another play around it. The Prince of Wales was present during a couple of acts, but the show proved a bit too steep even for H. R. H.'s genial good nature, and long before the end came he "took his hook," as they say in sassiety.

* * *

On Saturday night your Mr. Gillette's Held by the Enemy (one of the finest plays you have ever sent us, Sir) gave place at the Olympic's old-time success, Tom Taylor's stirring drama, The Ticket of Leave Man, originally produced there twenty-five years ago. The original Bob Brierly (Henry Neville) and the original Mrs. Willoughby (Mrs. Stephens) were present and received a warm welcome. Both acted with all their old skill. I have seen Neville play this part several times, but I have never seen him play it better. Great interest was added to the revival from the fact that our leading villain, E. S. Willard, so long with Wilson Barrett at the Princess, had been cast for Jim Downey, alias "The Tiger." Whenever Neville, a sound representative of the old school, met Willard, one of the most finished actors of the new school, during the play the audience watched them keenly. Willard came out grandly, not only in the "villainous" portions but also in those requiring subtle character-acting. Detective Hawkshaw was played—and well played on the whole—by Yorke Stephens, whom you remember on your side Y. S. is the manager and the nominal lessee of the Olympic just now, but the show is really run by a Miss Bealby, who has played a little in the provinces, and so, like a good many other debutantes who happen to have money behind them, thinks herself qualified to run a theatre and play good parts. Miss B. is pretty and of good figure, but judging from her acting as Emily St. Evremond on Saturday she has much to learn. For the rest, Julian Cross was an A 1 Melter Moss, and Miss Helen Leyton a passable Sam Willoughby. Miss Leyton also plays Nan, in the curtain raiser Good-for-Nothing. The fact of this young lady having two such "fat" parts may perhaps be ascribed to the fact that she is Miss Bealby's manager's better-half, don't you know. Miss Leyton has ability certainly, but it is not shown to advantage in soubrette and low comedy business. The Ticket-of-Leave Man, judging from its reception on Saturday, ought to do well at the Olympic if anything ever will again. It seems an ill-fated house. It is just a little out of the regular run, you see.

* * *

On Wednesday next Mrs. Bernard-Beere will put on at the Opera Comique a "society" play called Ariane, which has been adapted from Mrs. Campbell-Praed's shockingly sultry novel, "The Bond of Wedlock". Grace Hawthorne informs "yours truly" that she contemplates producing at The Princess' on or about Feb. 20, an adaptation (by Arthur Law and Feargus Hume) of the said Hume's successful Australian shilling shocker, the Mystery of a Hansom Cab, which is just now on all our bookstalls. Mrs. Huntley, the original La Frochard in The Two Orphans, has been engaged to play that dreadfully wicked old lady, Mother Guttersnipe. For Grace's sake I hope the Cab will run well and find plenty of fares. I note, by the way, in the last MIRROR to hand, that "Irrepressible Kelly" told a MIRROR man that Miss Hawthorne had had to "overcome tremendous opposition to reach her present position in London." This is not true. The fair Grace has (with one exception) always been well treated by British audiences. The exception was a matinee at the Comedy, when (as I told you at the time) they guyed her in The Stroller. But it was the play they guyed, more than Grace. Kelly has no cause to complain of his treatment on this side.

* * *

The foundation stone of a new theater in Shaftesbury avenue (between Piccadilly and Charing Cross) is to be laid this afternoon by Miss Wallis, a popular actress. The theatre is being built by her husband, Mr John Lancaster, and is to be called The Shaftesbury. If many more theatres are to be built in London, I reckon we shall have to borrow some people from America for audience. Mr. "Gillie" Farquhar, a relation of Herries, Farquhar & Co.'s bank, has just inherited a big fortune through the death of Banker Harvie. Morton Farquhar, "Gillie," has for some time been on the stage, but, barring presenting a series of artistic "make ups," has shown no very striking ability. Now is his chance to retire; instead o which I suppose he, too, will run a theatre. Ah, well, perhaps it's all good for trade.

* * *

Edgar Bruce has come up smiling again and has taken the Royalty.—A new one-act play, written by J. K. Jerome and called Sisters, is to be put on at the Comedy on Feb. 13.—Next year's pantomime at Covent Garden will be on the subject of Whittington and His Cat.

* * *

Your and Our Mary (would I could say My Mary) has asked me to emphatically contradict all the rumors which have appeared in American papers to the effect that she contemplates committing matrimony. The Lovely One's slightest wish is to me a command, and so, Lo, I, in this paper, solemnly contradict the rumorers as I have done in certain others. So there!

Miss Anderson announces the last seven weeks of her season at the Lyceum. The Winter's Tale is still doing such big business here that it might run on for many months longer, but contracts like facts, are stubborn things. Irving *must* come back and Mary *must* revisit America, and there you are, don't you know. Charles J. Abud proposes to descend upon New York in April to make the necessary arrangements for Miss Anderson's American tour. Charles has long since blossomed into a fine business and stage manager, but you will find him still A-bud-ding.

GAWAIN.

The Managerial Environment.

The legitimate dramatist, guaranteed by his wide experience and ripe scholarship, who advances in a straight line from his studio and deposits his MS. with a manager, little knows the powerful odds he has to encounter.

In the first place there are the minute men in a solid phalanx of hackney or job playwrights, who like car-drivers off duty who are always ready to step in and take their turn, with assurance that the badge of conformity and ready adaptation which they exploit will command the ear of the manager.

This solid corps it is not easy to break through. They are on hand at all hours of the day and night, well knowing the needs of the theatres and having a considerable knowledge of stage craft they step forward at a jump to add to or take away an act—to finish a climax or situation, in fact to lump the job, on the same principle as certain snips clean, scour, patch and renovate old garments so that they are warranted to look as good as new.

If this were the sum total of the antagonism to more lawful appellants the dramatist might have a hope by steady persistence to overcome it. Unfortunately new competitors and jobbers are constantly recruited from the mass of our citizens, as in time of war drafts are made by wholesale. One of our daily contemporaries, having an eye in its head, summarizes the trade something after this fashion: "Literary men, some of them of great repute, politicians, army officers and even clergymen have been and are constantly submitting their little dramas. About anybody who can write the English language and some who can't seems to be seized, at some time or other, with a desire to write a play. Thousands of them, good, indifferent and abominably bad, are ground out every year."

These facts explain the subordination of the American to the foreign stage, especially to that of France. In that country to become a playwright a professional training is undergone and a close alliance with the theatre cultivated for years to embolden the author to aspire to be placed before the public at any of the leading houses. Suppose for a moment the hurry-scurry method allowed at our theatres were adopted in any other profession or trade—doctors, lawyers, machinists, scientists, etc., where would we land? Nowhere else but in a similar bog to that in which the American theatre is floundering at this day. NESTOR.

A number of professionals gathered at the funeral services of Lizzie Kelsey at the Little Church Around the Corner on Thursday last. Among those present were Mr. and Mrs. Harry Watkins, Mr. and Mrs. Richard Marston, Ida Vernon, Amy Lee, Louis Aldrich, Mme. Ponisi, C. E. Rice, George Fawcett Rowe, Kate Bryant, Mr. and Mrs. Tony Pastor, Alston Brown, Commodore Tooker, M. B. Cahill, Thomas Ainley, W. J. Florence and Louisa Eldridge. The choir sang the hymns, "Nearer My God to Thee," and "Angels Ever Bright and Fair," in accordance with the dying request of the actress. The interment took place at Greenwood Cemetery.

Agnes Herndon's company was disbanded at St. Louis in consequence of attachments, one of which was at the suit of H. S. Hewitt, of New York, for $325 for the Commercial Tourist's Bride. Mr. Jessel, her husband, was placed in an awkward plight by the seizure of his trunk, coat, hat and shoes in his bedroom, and he had a lively tussle with the constable to save his overcoat.

London News and Gossip.

LONDON, Feb. 9.

The only *premiere* of importance this week has been Mrs. Bernard Beere's production of Ariane at the Opera Comique last night. This play is really Mrs Campbell Praed's novel, "The Bond of Wedlock," cut and carved into what the cutters and carvers presumably consider suitability for stage representation. According to the play-bill Mrs. Praed "has been partially assisted in the construction by Richard Lee." The lady is tolerably well known as a novelist. Lee's chief claim on notice is as the author of a couple of conspicuous failures—to wit, a comedy called Chivalry, which he wrote for poor Harry Montague; and an extraordinary farrago of absurdity entitled Branded, on the production of which Walter Gooch spent a lot of money at the Princess' in April, 1881. I don't know the exact share which Lee has in Ariane; but, as a play, it is quite bad enough to be all his own. At the same time it must be borne in mind that the novel on which it is founded is a very unwholesome work, and—although not without a certain superficial cleverness—utterly undramatic. The book had much better never have been written for then we could never have had the play. It is from start to finish a story of vulgar vice, unrelieved by either brightness of dialogue or ingenuity of construction. In effect, Ariane is a drama of the Divorce Court, and the characters are worthy of their surroundings. The house was filled by a fashionable (and friendly) audience, which included the Prince of Wales. The Prince's good nature is proverbial, but his theatrical experience is considerable. He knows a good play when he sees one as well as any of the critical crew; but he is, as a rule, courteously tolerant of what is put before him. As to Ariane, however, he regarded it not at all, but simply turned his back on the stage, and conversed freely on things in general with his suite, much to the horror of some of the people in the stalls, who couldn't understand that this was H. R. H.'s way of showing that the play was really not worth looking at. For my part I commend his Royal Nibs for his good sense, even though it was in this case shown at the expense of good form. Mrs. Bernard Beere, as the heroine, and Mr. Marius, as her scoundrelly father, played well and were frequently applauded. Henry Neville, as the drunken clod of a husband, and Leonard Boyne, as the wealthy masher who consoles the injured wife, were ill suited to their parts. Both actors suffer from the physical disadvantage of being (if anything) shorter than the lady with whom they are chiefly concerned—which is by no means a good thing, as viewed from the front. To make matters worse Neville was more than ever reminiscent of Bob Brierly—minus the Lancashire dialect—and Boyne (who was supposed to be playing a wealthy Semitic baronet,) ever and anon dropped into the accent of "the most distressful country sure that ever yet was seen." Fanny Coleman and Laura Linden were also in the cast.

* * *

Much ink is being shed here over the question whether an author can protect his novel from dramatization by dramatizing it himself previous to publication. Charles Reade and Wilkie Collins thought they could and subsequent events showed that they had reason for the faith which was in them—but Charles and Wilkie took the precaution of "producing" their respective dramatic versions before the publication of their respective novels. Had they not done so they would not have had a legal leg to stand upon. This may not be equity or common sense, but it is law—English copyright law—and that's playing it pretty low down I don't think. The present discussion grows out of statements made by Messrs. Hall Caine and Wilson Barrett with regard to a play based on the first-named gentleman's novel, The Deemster. This is a wierd and powerful story and ought to make a powerful play. The author evidently thinks so, for before he published his book he took Wilson Barrett into his confidence, and between them they nailed up a play called The Deemster which should serve as a basis for further operations. Having done this, it seems they put the manuscript in a cupboard and made no further sign except that when the novel was published, Hall Caine, thinking to protect his property from dramatic pirates, stated, on the title page of the novel that "it is founded on a previously written drama." Good, easy man! He reckoned without his law—English copyright law! Had Barrett and Caine "produced" their play at some theatre or other—even if the parts were only read by the performers and then published the novel next day such portions of the novel as were included in the play would have been copyright. As it is now they are nothing of the sort, and the only good Hall Caine has taken by his action is to get a cheap advertisement for his book, which haply may have been the fount and origin of the whole business, for in ways that are dark and for tricks far from vain the publishing trade is perhaps even more peculiar than Bret Harte's immortal Chinee. Every now and again a rumor goes the round of the ordinary—in some cases the very ordinary—channels of information to the effect that W. S Gilbert and Sir Arthur Sullivan cannot agree, and that they are likely ere long to cut the connection. Various reasons are given as to the cause of quarrel. Some think that the East winds have added fresh geniality to the librettist's original genial manners. Others think that when one of two partners has a handle to his name and the other one has not, trouble frequently ensues. Others again say cherchez la femme, which is, of course, a cheap and easy way of settling the origin of any matter which is not properly understood. For my part I think people ought to mind their own business and leave the Savoy squabblers to squabble among themselves if they are squabbling, which is by no means certain. The latest rumor is to the effect that Gilbert has decided to build forthwith a new theatre in London, and at which new comedies from his own pen are to be produced. Also, that in the first of these new plays at this new theatre there will appear a new actress whose beauty and talent will astonish the town. Those who are responsible for this rumor further say that the new enterprise will in no way interfere with Gilbert's connection with the Savoy.

* * *

All this is very nice and would have been still nicer, but for the fact the great librettist has just come out with a denial of some of these statements. "It is true," says Gilbert, "that I am likely to build a theatre, but not with the egotistical view of producing my own plays upon its stage. My experience of those works teaches me to prefer that another manager should undertake the risk of their production. It is also true that a young lady of promise is about to make her debut in one of my plays, but I have not been so fortunate as to secure the monopoly of her services." So far so good, but I may, perhaps, be permitted to point out that Gilbert's humorous reference to his experience of his own works contains a deep substratum of truth. Certainly, as regards the great man's comedies. With the exception of Pygmalion and Galatea, and The Palace of Truth—both fairy comedies—Gilbert has signally failed at this line of business, although, of course, many of his works contain much good writing. It is a well-known fact that until he struck the Savoy streak successes were with him few and far between. Since then, matter which he used in his so-called comedies—such as Engaged, The Old Score, On Guard and Randall's Thumb, has invariably cropped up in one or other of his comic operas—in which department Gilbert is easily prince. In fact, in looking around me, I know not where is the writer who could in any way rival Gilbert at his own game, except it is perhaps Gaw—— but no matter.

* * *

One joyful item of news I have to communicate is that Robert Preston, a scene-shifter, being found guilty of having set fire to the Bolton Theatre, yesterday received, by way of reward, twelve years' penal servitude.

* * *

This afternoon there was produced at the Princess' a new play called Mirage for which Edwin Cleary, formerly of New York, is responsible. It proved to be based on Philip's novel, "As In a Looking Glass," and struck me as a far more interesting piece than the version of Mrs Bernard Beere. The adventuress, Lena Despard, is now called Helen Lamar, and Jack Fortinbras becomes Captain Foster, with various aliases. Maud Milton played Helen and made a brilliant success. Mr. Abingdon as the wicked Captain gave us a fine portrait of E. S. Willard and Charles Sugden mixed, but showed quite enough ability account to make one hopeful of his future. More next week. Meanwhile the fair Grace Hawthorne is still promising the adaptation of the new Australian shilling-shocker, The Mystery of a Hansom Cab. Thus it would seem that the long-promised Theodora has been again shelved, but I have just heard again that it will come off one of these days, seeing that Manager Palmer, of American fame, has joined Grace in the speculation.

GAWAIN.

Meilhac's New Comedy.

PARIS, Feb. 3, 1888.

If I were not afraid of abusing a much used word I should say that the new comedy, Decorated, that M. Henri Meilhac has just had performed at the Varietes, is a masterpiece. At all events it is a remarkably well-constructed piece, brimful of careful observation and wit, and written in language that an Academician would not disavow. I believe that Meilhac's new piece will prove to be a second Divorcons, from a pecuniary point of view, and perhaps it will be found to be superior to Sardou's comedy in delicacy, grace and spirit. Everybody is pleased at Meilhac's success, for, since My Comrade, which dates from 1883, he has not met with the luck that his pieces deserved. The Ronde du Commissaires, the Demoiselles Clochart and Gotte all failed to take with the public, and yet each one contains elements of success. The new comedy at the Varietes came unheralded by the usual amount of preliminary puffing. We all knew that Decorated was in rehearsal and that, as usual, manager and author counted on a success. But they were both wary of saying much about the new piece, for Meilhac had been disappointed so many times during the last few years that it was thought best to fight shy. The title was happily chosen, as the general impression was that we were going to see the Wilson case treated satirically, as this expectation increased the interest felt in the new piece.

Decorated has, however, nothing to do with the recent scandals. It is a comedy of observation written upon that eternal subject of infidelity, where the husband, the wife and "the happiest one of three," as Labiche called him, are shown under comical aspects. I do not say that M. Meilhac's comedy is precisely a moral piece and that some of its situations do not border on the "risky," but Parisian ideas on this point are so well known that it is not necessary to insist. The American theatre-goer has become reconciled to Divorcons, and some other works of the same kind, so I presume it will not be too cruel for Decorated.

* * *

Here are the principal characters: Aristide Colineau, the husband, a distinguished agriculturist, who is married to Henriette, a charming woman, whom he does not seem to appreciative at her just value. She is faithful, and asks nothing better than to remain so. But she is sorely tempted by Edouard Dandrezy, a nervous and gallant gentleman, whose hobby, besides that of courting Mme. Colineau, is to take part for all the oppressed beings of creation. If a dog or a horse is maltreated Edouard attacks the tyrant. If a man falls overboard Dandrezy is the first to jump in and rescue him. The Countess Floriani, an ex-cocotte, married to a ruined Italian Count (Italian Counts are generally ruined) Leopold, the servant, and the Sub-Prefect of the Seine-Imperieure. There are half a dozen minor roles.

* * *

When the comedy begins Colineau has met the Countess and obtained permission to accompany her to Rome. He intends, however, to only go as far as Macon, and there renew the story of Merindes "Blue Chamber." To get rid of Henriette during this forty-eight hours' freak, he suggests that she visit her cousin at Barentin on the line to Harfleur. Edouard had previously invited Mme. Colineau to take a run down to Harfleur with him, and he had chosen this line so that she could have as an excuse that she was going to see her cousin. Henriette declined this invitation, but when her husband insists that she visit her cousin "for a change," and Edouard, who is the husband's best friend, of course, urges her to go, she finally decides that she will. But she tells Dandrezy to remain and dine with Aristide. As soon as Mme. Colineau has started for the Saint Lazare station, Colineau says to Edouard: "I can't dine with you; I've got another engagement." "Keep it, by all means," replies Edouard, and while the husband hurries to the Lyons station to join the Countess—who owes her *lingerie* $8 000, like a simple Jeanne Granier—the would-be lover hurries to overtake Henriette. It is upon this double departure that the first act finishes.

* * *

The second act takes place in the hotel at Harfleur. Henriette had really intended to alight at Barentin, but Edouard, who got into the same car, pleaded his case so warmly that she decided to go on to Harfleur. As soon as they arrive Edouard has nothing better to do than to leave Henriette in the lurch and jump into the river to rescue a man who had fallen in while bobbing his line. The rescuer appears, dripping wet, followed by an enthusiastic crowd. While Henriette and Edouard are having a dispute on account of this rescue, in pops the Sub-Prefect, who was dining in a neighboring room with the Prince Royal of Senegambia. He had heard of Dandrezy's heroic act and had come to felicitate him. "All right," says Edouard, who is not anxious to be seen with Henriette. "I only did my duty. Kindly excuse me, as I am engaged." "Certainly, Monsieur Colineau!" How did the Prefect know the name of Colineau? Why, Leopold, one of the servants at the hotel, who had formerly applied for service at Colineau's house in Paris, had seen Mme. Colineau, and naturally supposed that the gentleman accompanying her was her husband. It was Leopold who had given the name of Colineau and his Paris address to the Sub-Prefect. During all this scene we hear the roaring of a lion. Bidel's menagerie is in town, and one of his lions has followed his master into the hotel. All at once in rushes the African Prince. The lion is in the corridor! Edouard, true to his habit, seizes an umbrella and starts out to subdue the lion. Happily the lion is tame and Dandrezy overpowers him without further damage than the destruction of the umbrella and his own clothing. He thereby saves the Prince's life. Edouard returns to Henriette a double hero, and after these exploits Colineau is on the brink of being—decorated! If you understand French you will comprehend this term; otherwise I must explain that Henriette has reached a point where she can no longer refuse any favors to Edouard. At this critical moment—for the real Colineau—the Sub Prefect, the Prince and all the guests of the hotel invade Dandrezy's room. "Monsieur Colineau, Agriculturist," says the Sub-Prefect, "I have heard of your second noble act and have just telephoned to the Minister asking him to grant you a decoration. Monsieur Colineau you are decorated!" "Decorated!" cries Henriette in despair, "and my husband will read his nomination in the *Official Journal* to morrow morning! Edouard, we are lost! Let us hasten back to Paris!"

* * *

In the third act we are at Colineau's house. Aristide has not yet returned from Macon. It is the servant who tells her mistress that as soon as Madame started for Barentin, Monsieur disguised himself with a false beard and blue spectacles and skipped off to the Lyons station. This revelation gives Henriette an idea for her own defence. Colineau finally appears. He is delighted with his voyage with "his first Countess," and says to himself that if she has any more unpaid bills she has only to mention them. "Where have you been?" asks Henriette. "In Sologne, to see my Durhams." "No, Monsieur, you were at Harfleur, yesterday, with a woman! Here is an account of your doings in the newspaper!" "At Harfleur?" "Yes, you rescued a drowning man and saved a prince from being devoured by a lion!" Colineau protests and says that some one has assumed his name. While husband and wife are discussing, a ministerial courier brings the official nomination of Colineau in the Legion of Honor. Then the Prince sends an aide de-camp with another decoration. Finally, with all these proofs against him, Colineau confesses where he really was in order to prove an alibi. He demands pardon from Henriette, which is accorded. But how explain all these acts attributed to Colineau? Edouard charges himself with the task. He writes an anonymous letter to Colineau and says in substance: "Monsieur, I was at Harfleur yesterday with a married lady, and in order not to compromise her I took your name. Don't make a scandal, and keep the decoration. P. S. The lady remains pure!" "What an imbecile!" cries Colineau. As these incidents will probably make the neighbors gossip, Henriette suggests a journey to Spain. Edouard is delighted with the idea, for he expects to join the party. "Oh! no!" says Henriette. "Those adventures are like suicides: when you escape once you have no desire to try it again!"

* * *

A dry analysis gives but little idea of this piece, which is sparkling from one end to the other. There is not a drag in the whole comedy. The idea is clearly exposed in the first act and the piece marches swiftly along to its denouement. Witty sallies and comical situations abound. The spectators roar from the beginning to the end. Such an admirable piece could not fail to inspire its interpreters; it is played to perfection. First of all Mlle. Rejane, nervous, tender, full of tact and feeling, played with consummate art this capital role of Henriette, and justified the recent report that she is "on the list" for the Comedie-Francaise. The role of Dandrezy is a difficult one, because in the hands of an inferior actor it would become ridiculous. Dupins, whom we must not confound with Adolphe Dupins, of the Vaudeville, keeps it in the just tone. Baron as the flighty husband, Lassouche as Leopold, Daniel Bac as the Sub-Prefect, and Mlle. Crouzet as the Countess, make a strong cast for the principal characters, while the minor roles are all well filled.

* * *

Salvayre's grand opera, the Dames de Monsoreau, of which I spoke in my last letter, is not a success, in spite of the lavish manner in which it is mounted. It appears that the composer has tried to do too much within too short a time, and his work shows signs of haste. It would be unjust to a musician of Salvayre's merit to say that his new score contains no beauties at all, but they are so few and far between that they pass almost unnoticed. Even the ballet, which was expected to make a hit, failed to stir the audience, and when Parisians are not pleased with the ballet there is no appeal. At all events the interpreters did their best to save the work, and are heartily applauded for their efforts; but all their skill and talent will not prevent the Dame de Monsoreau from disappearing from the stage after a short career.

STRAPONTIN

The Drama in Holland

AMSTERDAM, Jan. 26, 1888.

The event of the season has been the silver jubilee performance of Louis Bouwmeester, the most remarkable dramatic artist of the Netherlands, the tragedian of the royal company, and the equal of the greatest actors of any country. Weeks before, photographs of the actor were to be seen in almost every store window, while the papers teemed with biographies and anecdotes of his professional life, from his first debut twenty-five years ago, to his more recent triumphs. Days before the box office was opened for the sale of seats nearly the entire house was disposed of notwithstanding the fact that the prices had been doubled.

When the night came and the curtain was rung up on Louis XI., the Stadsschouwburg presented the sight dearest to every professional's heart—a packed and wildly enthusiastic house. The first act of Delavigne's drama passed quietly enough, but when in the second act the hero of the evening appeared as the crafty and bigoted king, the excitement broke loose. The orchestra played a fanfare, the audience applauded and cheered to the echo while two colossal wreaths were handed to Bouwmeester. During the entire performance his masterly delineation of the title role was followed with rapt attention, and recalls seemed endless. The character is one of the most elaborately worked up of Bouwmeester's many wonderful impersonations, and I doubt if a better conception of the cruelty, cowardice and hypocrisy of Louis' nature could be given. The terrible scene with Nemours, the confession to Francis of Paula, in the fourth act, and the painful death struggle in the last act were admirable moments of realism; every look, every gesture was a masterstroke in itself. Though the main interest was centred in the title role, still a good word is due to some of the cast. Mr. De Jong was most happy in the sympathetic role of the Duke de Nemours. Miss Poolman's peasant woman of the second act was a delightful bit of comedy acting, whilst Mr. Schwab as the Dauphin was very painstaking.

After the curtain had finally fallen on the final scene of the drama, and after Bouwmeester had been called out again and again, it was rung up once more, and the series of ovations that had been prepared began. Bouwmeester, still in his kingly robes, but without make-up, stood in the centre of the stage, surrounded by the other members of the Royal company, the stage manager, and a committee of gentlemen from different literary societies of the city. Mr. De Leur, the stage manager, first addressed Mr. Bouwmeester, and in the name of the management of the Stadsschouwburg, presented him with two enormous wreaths with silver leaves and sheaves. Then followed a short speech from Mr. Moris, who, as the doyen of the Royal company, offered his illustrious *confrere* in name of his fellow-artists, two statuettes. Then—but how shall I begin to enumerate all the gifts and floral offerings that poured in from all quarters? Every management in the city, and every dramatic and musical organization sent its tribute, as also did the theatres of the sister-city Rotterdam. The student corps of Amsterdam and Leyden were represented. I began counting the wreaths alone, but after getting as far as twenty gave it up as a hopeless task. A bust of the tragedian was given by a society of young sculptors, a silver tea and coffee service by friends, and accompanying one of the silver wreaths was an album with a sealed envelope, significant in its contents. The album contained the names of the donors, and heading the list was that of the Burgomaster of Amsterdam. A pretty incident was the presentation of a ship of flowers from Mrs. Frenkel and the tragedian's other sister and his brother, whereupon Bouwmeester turned to Mrs. Frenkel and gave her a fraternal embrace, the audience cheering loudly meanwhile. When the ovations were at an end, Bouwmeester apparently quite overpowered by all the honors showered upon him, gave thanks in a few hearty words, and then the curtain fell. But the enthusiastic public still lingered and continued applauding until the curtain went up once more, showing Bouwmeester as if embowered in flowers, with his companions gathered still closer about him.

So finished a performance that will not soon be forgotten. A pamphlet gotten up for the evening was sold in the lobbies. In it were portraits of Bouwmeester (who, by the way, is the only dramatic artist now living on whom the King of the Netherlands has conferred the golden medal of merit) in citizens' dress and in a round of characters, among them Narcissa, an impersonation which for delicacy and poetry of feeling and artistic details and finish, excels by far even Possart's interpretation of the same role. The pamphlet gave also a fac-simile programme of the evening of the actor's first appearance, twenty-five years ago, in the play of Fridolin.

The New Year's week was devoted to the Royal company, in accordance with the long-established custom of over two hundred years' standing, to the performance of Vondel's classical tragedy of Gysbrecht van Amstel. This tragedy was written in 1637 by the immortal poet, and it was first produced on Jan. 3 1638, to inaugurate the opening night of the first stone theatre in Amsterdam, the old Academy having been of wood. Gysbrecht van Amstel is supposed to take place in the latter part of the thirteenth century. It is entirely local in plot and coloring, as it deals with the foundation of Amsterdam or Amstelredam (old form, from the name of the river Amstel, which runs through the city), and of the feuds between Gysbrecht, Lord of Amstel, and Diederich of Haarlem. The action is much more stirring than in the other tragedies of Vondel, and some of the scenes, notably the sacking of the cloister and part of the last act, would be telling even in a more modern drama. Among the many literary jewels that abound in the tragedy, none are purer in sentiment and pathos than the verses on conjugal love. This *morceau* is called one of the pearls of the literature of the Netherlands, but it deserves to be numbered as one of the priceless literary gems of the world. Since 1638 Gysbrecht van Amstel has been performed every New Year's week in the theatre receiving a subsidy from the municipality, and there is scarcely an Amsterdammer, even if he be no theatre-goer, who has not seen the tragedy once at least. The performances invariably wind up with one special afterpiece, entitled The Wedding of Kloris and Roosje. This farce is simply a singing vaudeville, descriptive of a peasant wedding in a Dutch village. A genuine wedding dinner is served on the stage, and then an old-fashioned country dance is gone through. During the dinner the bringing in of the national dishes is made the occasion of local hits and good wishes for the New Year, not only to the public, but to the city authorities, the management, etc. The members of the company who take part in Kloris and Roosje have a jolly good time, and eat, drink and dance to their heart's contents.

Immediately after Gysbrecht van Amstel Schiller's Mary Stuart was put on. It drew very large houses and furnished Mrs. Frenkel with the opportunity of scoring another triumph. As the beautiful and seductive but hapless Queen of Scots she did herself and the public full justice. Her scenes with Burleigh in the first act were exceptionally fine, the dignity and outraged feelings of the imprisoned sovereign were clearly brought forward. The famous garden scene was impressive, especially in the first pleading entreaty to Elizabeth. The outburst against her hated rival at the close of the interview sent a thrill through the audience, but the crowning point was the last act. Here Mrs. Frenkel was at her best; the farewell to her attendants was touching in the extreme, and indeed the entire last act places her on a par with any of her famous predecessors in the role. Like Ristori, Mrs Frenkel kept on her black velvet robe for the execution, though Ellmenreich and other German tragediennes don their regal robe for that scene.

Last Saturday night I attended the *premiere* of Halevy's Abbe Constantin at the Stadsschouwburg. As the play has by this time been given at Wallack's, I will not dwell on its merits and defects. Suffice to say that though a pretty idyll, it is indeed almost too idyllic for a story of every-day life. This fault indeed can be found with nearly all French writings which are not over spicy and *risque*. Our Gallic neighbors generally go from one extreme to the other; they are either too naughty-naughty or too goody-goody. The Dutch translation of The Abbe Constantin is made from the original French manuscript, and the *mise en scene* is identical to that used at the Theatre Gymnase in Paris. The acting here was very good, and praise should be given to Mesdames Stoets, De Vries, Rossing and Van Biene, and Messrs. De Jong, Tourniaire and Spoor.

Francois Coppee, the distinguished French poet, has just been paying us a flying visit, and has given one reading of his new romantic drama, Pour la Couronne. The drama is very strong, particularly in some scenes, which are tremendously intense and powerful. The author of Severo Torelli was welcomed by an elite public at the Felix Meritis Hall, and his new drama was more than favorably received.

The Grand Theatre has also been the scene of a public performance. Mrs. Albregt Engelman, an estimable lady and capital actress, and one of the prominent members of Manager Van Lier's Dramatic company, celebrated the fortieth anniversary of her first appearance on the stage. The lady, as I mentioned before, holds a position here equivalent to that of Mrs. Gilbert in New York. It is, therefore, needless to say that her jubilee was a success, and that she was loaded with flowers and testimonials of every description.

On the first of next month the stage of the Grand Theatre will again be occupied for a short time by D'Oyly Carte's Gilbert and Sullivan Opera company. The company return from Berlin, where they have just been giving Patience, and it is with this æsthetic peripatetic and awfully witty comic opera that they reopen here.

The Dutch Opera Company at the Park Theatre continues to do a fine business. La Favorita is now on the bill. Verdi's Othello is announced for speedy production. It will certainly be a feather in Manager De Groot's cap to bring out this new opera, and thus get ahead of many other European capitals.

At the Frascati Theatre Lecocq's Day and Night is the attraction; at the Plantage the French melodrama Cadet Roussel forms the programme, while at the Variettes La Rousotte is being given. Oscar Carre's Royal Circus is holding forth to large houses in his new building, which was opened not long since. It is a handsome stone structure, and an ornament to the city. Indeed, it is doubtless one of the most complete buildings of its style to be found anywhere.

A. J. G.

Professional Doings.

—Mason Mitchell has left Dion Boucicault's company.

—Julius Kahn has left the Charles T. Parsloe company.

—H. R. Jacobs has decided to give Monday matinees at the Brooklyn Theatre.

—Edward Strathmore is at liberty to play juvenile and heavy character parts.

—Howard Kyle is earning the praise of the provincial press for his work as Mercutio with Julia Marlowe.

—Eugene O'Rourke, character, dialect and singing comedian, late of Boucicault's company, is at liberty.

—Nattie Van Sickle, of the Lagardere company, will be at liberty after the closing of its tour on March 3.

—The Kansas City Elks will entertain the members of Baker's Chris and Lena company on Saturday next in that city.

—Charles F. Knight, known professionally as "Yankee Knight," is ill with pneumonia at his home in Biddeford, Me.

—Patti will visit South America in June under Abbey's guidance. She is to give forty concerts in Buenos Ayres and elsewhere.

—C. B. Cline has been for some time on Imre Kiralfy's staff. He is ahead of Lagardere, and reports a pleasant and prosperous tour.

—The Two Johns was played to large business last week in Brooklyn. The piece will be given in New York the week of March 26.

—Two Detroiters are writing a play to be called Fatherland, for Charles A. Gardner. Two acts are laid in the Tyrol and two in America.

—Legitimate actors are wanted by James Owen O'Connor to support him in his engagement at the Star and a provincial tour to follow.

—Gertrude Giers, a European actress of note, has been engaged for a special series of plays at the Thalia and will appear there on March 9.

—Managers McVicker, Hooley, Henderson, Hamlin and others have determined upon a benefit in Chicago for the Actors' Fund at an early date.

—Inez Pereire (Mrs. Wright Huntington) is traveling through Michigan with her own company. She states that her business is satisfactory.

—Albert Thompson's burlesque, The Crystal Slipper; or, Prince Prettywits and Little Cinderella, will be produced at the Chicago Grand Opera House on May 14.

—Ullie Akerstrom has done a good business on the New England circuit with Renah and Annette, turning people away at New Britain, Waterbury, Meriden, Hartford, Holyoke, Waltham and Springfield. She is negotiating for a New York opening, and if satisfactory terms can be made will be seen here in May.

—Certain combination managers are inserting clauses in their contracts with professionals, requiring the latter to pay their way back to New York from the town or city where the company closes the season.

—Miss Dressler contradicts the statement of the reasons for her leaving Starr's Opera company at Bethlehem as recorded by THE MIRROR's local correspondent recently.

—John G. McDonald died of consumption on February last at Baltimore. He had been a member of Mary Anderson's and Mrs. Langtry's companies and had played in support of Rose Coghlan.

—Edgar Selden, author of McKenna's Flirtation, Barry and Fay's latest comedy, will sail for England at the close of the present season to arrange for its production in London.

—Manager Greenwall, of the Texas circuit, writes that Booth and Barrett, in five nights and a matinee, in Galveston, Houston and Dallas, played to a total of $15,000.

—Toledo has a novelty in the shape of an opera house with a seating capacity of four thousand. It is built upon Presque Isle, six miles from the city, and is said to be one of the most beautiful resorts in the country. A season of twelve weeks will begin on June 11, and George W. Bills, the manager, is in quest of first-class operatic, minstrel, or variety attractions during that time.

—Sam Jones had a long period of "revival" business in Kansas City and has badly scotched its theatres. Sam has departed and the managers are recovering their spirits.

—William West, a veteran English actor, died a few days ago in London, at the age of 93. He was lessee of Drury Lane in 1820. Der Freischutz was first produced in England by him and Elliston.

—The English *Entr'acte* says of Selina Dolaro that there has not been a comic opera favorite who could both sing and act to fill the gap she left behind her, and that if Madame Angot were put on the boards it would be difficult to find the equals of Dolaro and Soldene to fill the parts of Lange and Clairette.

—Manager George C. Brotherton has organized the Temple Theatre Operatic company, which will begin a tour in March. Among those engaged are Robert E. Graham, Elma Dolaro, Josie Sutherland, Mamie Cerbi, Harry Moulton and Fred Darcy. The musical director is Frederick Geigel.

—Mrs. Goward died on the 14th inst. at St. Louis aged 64. One of her daughters is in Nat Goodwin's company. Adolph Bernard, Clara Morris' stage manager, married another daughter.

—On Monday morning the Theatre Comique, Hoboken, was destroyed by fire. The proprietor, Otto Ganzberg, lived on the premises. Otto Lobes, the leader of the orchestra, was suffocated while rescuing one of the children. Mrs Ganzberg, who was ill with pneumonia, is expected to die from exposure.

—On Friday night the Theatre Comique at Providence R. I., was burned, the damage being estimated at $35 000, including the losses of the building. The stage effects were destroyed and the Lily Clay troupe lost some of their costumes.

Gilbert-Sullivan Carte.

—I am told that the history of the formation of this firm would be interesting to play-goers, and my account of it especially so, from the fact that I started it at the Royalty Theatre in 1875. I took the theatre and inaugurated my first management with the production of The Perichole, which was a great success, and, I am proud to say, is still remembered, as will be seen from the copy of a newspaper cutting which Catherine Lewis sent me only a few days ago. The *Daily Telegraph*, in reviewing a performance of Perichole as played by a French artist in a company at the Royalty Theatre, in December, 1887, says: "She does not play the pretty street-singer half as well as our own Selina Dolaro, who well understood the art of the school in which Schneider was the acknowledged chief." How well Miss Lewis judged the pleasure this remembrance would give me. Did she guess the thump my heart gave as I read the few words memory had penned? Did she know the effort it cost to repress the tears that sprang too readily to my eyes at the picture of a girlish woman in the plenitude of almost ostentatious health and strength, with no knowledge or even understanding of weakness or sickness, I wonder?

Miss Lewis and I were always rivals in a friendly, amiable way. She was once playing in opposition to me in Liverpool. I played Perichole, she played Girofle. In both operas there were drinking scenes and it was amusing to read the papers, which were full of discussions on our relative stage "drunks." They called mine the solemn determined "jag."

And now I am going to tell of my first management, how D'Oyly Carte, who was an agent, and had negotiated some engagements for me, became my acting manager. At that time in England women at the head of a theatre were not looked upon with confidence. Some of the "vieillesse dorée" had been indulging themselves in the luxury of looking at the legs of their ballets through opera glasses. Singular how much less it would have cost to have made these observations in a more limited area, and how much less reproach would have been showered on the stage.

Fearing my management might suffer from the bad reputation of female rule as above inferred, D'Oyly Carte's name appeared as manager—mine as stage director. I pass over the opening of the theatre with Perichole, which was a success for myself, and of which I do not desire to speak, and come at once to the time when Carte told me that Gilbert had a quaint idea for a piece which they wanted me to hear. This was The Trial by Jury. Gilbert came to arrange with me, and so doubtful was he of its reception that he made experimental terms. It is hard to believe that several managers had refused to produce it. I told Gilbert I didn't see any chance of its failure, but he insisted that it was quite possible people might not accept it as it was intended.

Before speaking of the production, a brief description of the members of the firm may be interesting. Carte is only remarkable for his cunning and the ability with which he can forget people who have been of service to him. His ability is only equaled by his supreme knowledge of the world, which teaches him that the only safe way to avoid doing a good turn to any one who might consider that good turn a not inadequate manner of remembering past services, is to exert a firmness of uniform refusal to put anything in the way of the aforesaid individual. To my certain knowledge, from the moment Mr. Carte began to make money, and had it in his power to do me a service that would not have cost him one cent, nor the least trouble of any kind, but would have relieved me from a great weight of anxiety, he, with a determination that does credit to his steadfast principles, consistently and persistently refused. He said to himself, very justly, "When you do anything for any one who knows you, and has been able to put money in your way you never know that they will not some day expect some consideration. No, the best way is to let such people get wiped out of existence [Aloud.] Send Lord Tumtoozleum an invitation to the dress rehearsal and supper. How many does that make?" "A hundred and ten," answers the secretary, to whom the above is addressed. "Oh, and I think you'd better order the supper from Gunter's. It will only be ten shillings a head more; but then their caviar is so much better, and the Duke of Badmangilcrist likes caviar. By the way, don't forget he is President of my Embankment Apartment House Company. Get up those prospectuses, and remember the champagne from Justerini and Brooks." "Never do anything for any one who can't do more for you," is Carte's motto. It is only fair to add that undependable as he is, he is well educated, artistic, a good linguist and musician. I do not blame Mr. Carte for being cleverer than other people. I give the sketch for what it is worth. I have spoken dispassionately, and only cite my own experience, because being personal, it so much better exemplifies my opinion, and not because I feel aggrieved. On the contrary, perhaps, I owe much to Mr. Carte for showing me one side of human nature by which I may contrast the other as shown by Mr. A. M. Palmer, whose great object appears to be to do the most service to those to whom such services are a need, and who can by no prophetic possibility be of the slightest use to him. People of the Carte persuasion may regard the Palmers of the world as fools; but really, gentlemen, if this particular Palmer does indulge in the luxury of such follies, I do not think to the meanest comprehension he would appear to be devoid of vital commercial and artistic ability and acumen.

Only once was Mr. Carte betrayed into doing me a temporary service by his pardonable swagger. But then in his defense be it said, prosperity was in its early infancy with him. Just before my departure for America I called on him, and he at once rattled on about the amount of money he was making, etc., till he finally told me of the very comfortable balance there was at his banker's. To his horror I asked him to lend me £5. Under the circumstances he felt bound to comply, but if I ever saw self-cursing transpire from every pore, it was on that occasion. I came here. He constantly dunned me for the amount. I as constantly told him that he knew I should pay him as soon as possible. I did.

I forgot to say that he is also most mindful not to hurt people's feelings. When some friends in England made up a purse to procure for me the rest I needed when I was first taken ill, Carte said to a mutual friend, who belonged to upper-tendom, "I've only put my name down for the same as the others, because I thought to put a larger sum might make the rest feel uncomfortable; but, of course, I mean to do a good deal more for poor old Doll." I thought this evinced a great deal of delicacy on Carte's part. Two Christmases have gone by since then, and I am still awaiting the case of Burgundy which I am sure he intended to send me. SELINA DOLARO.

Charlotte Cushman thought Ponsoal's Medicated Powder the best she ever used. For sale by all druggists.—*Com.*

CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - Manager

Evenings at 8. Saturday Matinee at 2.

50 Cents. ADMISSION 50 Cents

Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.

The Greatest of All Comic Opera Successes,

ERMINIE.

Received with roars of laughter.
BUT ONE VERDICT:
"It is the brightest, merriest and most enjoyable comic opera ever presented."
New Costumes, Appointments and Effects.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
Evenings at 8:10, Saturday Matinee at 2.
The London Comedy Success,

THE HEART OF HEARTS.

By Henry Arthur Jones, author of The Silver King, etc.
A GREAT CAST.

HARRIGAN'S PARK THEATRE.
Mr. Edward Harrigan, - - - - Proprietor
M. W. Hanley, - - - - - - Manager

EDWARD HARRIGAN'S
Domestic Drama of the South, entitled
PETE.
Dave Braham and his Popular Orchestra.
Matinees Wednesday and Saturday.

WINDSOR THEATRE.
Bowery near Canal Street.
FRANK B. MURTHA, - - Sole Proprietor

One week only.

EVANS AND HOEY
in
A PARLOR MATCH.

Matinees Wednesdays and Saturdays.

UNION SQUARE THEATRE.
J. M. HILL - - - - Manager.
22D WEEK. THE COMEDIANS.
ROBSON AND CRANE,
In Bronson Howard's Great Comedy,
THE HENRIETTA.

THE HENRIETTA.

Every evening at 8:15 and Saturday matinee at 2.
Seats sold one month in advance.
152D TO 159TH PERFORMANCE.

14TH STREET THEATRE.
Corner 6th avenue.
Mr. J. W. Rosenquest, - - - Sole Manager
Matinees Wednesday and Saturday.

MR. NAT. G. GOODWIN
And his specially selected comedy company in
TURNED UP,
And the popular one-act farce,
LEND ME FIVE SHILLINGS.
Gallery 25c.; Reserved, 35c., 50c., 75c., $1, $1.50.
Next week—Roland Reed in The Woman Hater.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.

Matinees Wednesday and Saturday.

JAMES O'NEILL in MONTE CRISTO.

Sunday evening—PROF. CROMWELL.
Next week—FRANK MAYO in The Royal Guard.

TONY PASTOR'S THEATRE. 14th street.
Three Matinees this week—Tuesday, Wednesday and Friday.
Annual Jubilee Celebration of Washington's Birthday, Matinee and Night.

A NEW GRAND COMBINATION.
RYAN AND LITCHFIELD. THE JULIANS.
TONY PASTOR AND 40 GREAT STARS.

H. R. JACOBS' THIRD AVENUE THEATRE.
Cor. 31st Street and Third Avenue.
THE MOST POPULAR HOUSE IN NEW YORK.
Reserved Seats 20c. to $1. Seating Capacity 2400.
Matinees Monday, Wednesday, and Saturday.

This week—FLORENCE J. BINDLEY,
in DOT, or The Avenger's Oath.
Feb. 27—SKIPPED BY THE LIGHT OF THE MOON.

DOCKSTADER'S MINSTRELS.
Broadway and 29th street, New York.

DOCKSTADER, SHEPARD AND GRAUS, - - Proprietors.
Evenings 8.30. Matinees 2.30.

BILLY RICE.

LAST WEEK.
LAST WEEK.

Parties wishing to rent this theatre for months of June, July and August, apply to Dockstader, Shepard and Graus.

LYCEUM THEATRE, 4th Ave. and 23d St. 8:15
DANIEL FROHMAN, - - - - Manager
SIXTEENTH WEEK.
Belasco and De Mille's Comedy,
THE WIFE.
THE WIFE.
THE WIFE.
THE WIFE.
THE WIFE.
THE WIFE.
THE WIFE.

STANDARD THEATRE.
Broadway and Thirty-third street.
THIRD MONTH
STEELE MACKAYE,
in his original creation of the leading role in his successful romantic play,

PAUL KAUVAR;
or,
ANARCHY.

FIFTH AVENUE THEATRE.
Proprietor and Manager, - Mr. John Stetson
Last Week. Matinee Wednesday and Saturday,
The Eminent and Wonderful
HERRMANN,
Assisted by Mme. HERRMANN and D'ALVINI,
in the marvelous
BLACK ART AND LE COCON.
Monday, Feb. 27—DEACON BRODIE.

STAR THEATRE
Lessees and Managers, ABBEY, SCHOEFFEL & GRAU.
MR. HENRY IRVING,
MISS ELLEN TERRY,
And the Lyceum Company
Every evening this week (except Saturday) and at Saturday matinee,
OLIVIA.
Saturday Night, Feb. 25, THE LYONS MAIL.
Box-office now open.

OSCAR EAGLE.

Short Season with McKee Rankin's Danites.

WILBY PRAMPTON. Actor and Dramatist. Experienced in Shakespearean and legitimate leads. Heavies, superior Old Men and Character. At liberty for jobbing in city, or good permanent engagement.
Address 306 West 31st street, New York.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

ATHENS, GA. New Opera House. Will be opened for engagements Jan. 1, 1888.
HORACE CRANFORD, Manager.

BOONE, IOWA.
PHIPPS OPERA HOUSE.
Population 10,000. Seats 800. Twelve complete sets of scenery. Stage 30x47. Lighted by electricity. First-class attractions only. Five surrounding towns to draw from. N. W. Iowa Circuit, comprising eight of the best show towns in the northern part of the State.
Address FRED. L. SHELTERS, Manager,
Boone, Ia.

BEDFORD, PA.
BEDFORD OPERA HOUSE.
Midway between Huntingdon and Cumberland. Good show town. Lately remodeled with new scenery and piano. Share or rent. For open dates address
MICKEL & WHITE.

CHARLESTON, S.C.
PAVILION HOTEL.
First-class. Centrally located. Special rates to the profession. Transfer busses and wagons at all trains. Hauling done cheaper than by any other line.
E. T. GAILLARD, Proprietor.

CHARLOTTE, MICH.
HOUCK BROS. NEW THEATRE.
Ground floor, largest stage in the city, fifteen complete set of scenery, stage 25x38, population 3,000; seating capacity 900. Will share or rent all first class companies.
HOUCK BROS., Managers.
C. H. Taggar, Corresponding Agent (Lock Box 124), Charlotte, Mich.

COLUMBIA, S. C.
EUGENE CRAMER'S
SOUTHERN SCENIC STUDIO.
LARGEST IN THE SOUTH.
COLUMBIA OPERA HOUSE, COLUMBIA, S. C.
Stage Machinery, Hardware, Canvas, etc. All requirements in Stage Mechanism the latest and best style.
All work guaranteed. Best of reference. Our work to be seen in some of the finest theatres in the land.
CONTRACTOR FOR THEATRICAL SCENERY.
DROP-CURTAINS A SPECIALTY.
OUR SCENIC EFFECTS CANNOT BE BEAT.
NO MACHINE PAINTING
Manager of Opera House, Columbia, S. C.
Southern Agent for Clancy's Theatrical Hardware. The best in the business.

GOUVERNEUR, N. Y. Population 4,000.
OPERA HOUSE.
Remodelled, enlarged, and new scenery. Seats 800. Will share or rent. Good open dates for 1887-8.
WANTED—Good attractions.
L. T. STERLING, Manager.

HAMILTON, OHIO Population 16,000.
MUSIC HALL.
Seats 1,300. Opera chairs. Scenery full and complete. Have piano. Will rent or share. Stage 32x35.
HATZFELDT & MORNER.

MATTEAWAN, N. Y.
DIBBLE OPERA HOUSE.
Seating capacity 1,300; 1,000 folding opera chairs. Elevated floors. Large stage and plenty of first-class scenery. Heated by steam. Gas and electric lights. The only place of amusement in Fishkill and Matteawan. Centrally located. Population 12,000, with good adjacent towns. First-class attractions only. Prices 35c., 50c., 75c. $1.

MALONE, N. Y. Population 8,000.
HOWARD OPERA HOUSE.
Only first-class theatre in town. Seats 700; folding opera chairs; full stock of scenery; good dressing-rooms, appointments, etc. FERGUSON & MERITT, Mgrs.

MOUNT VERNON, OHIO.
WOODWARD OPERA HOUSE.
Wanted—Good dramatic, opera or comedy company for February, March and April. Write at once. No pirates. Regular prices. Rent or share. Address
L. G. HUNT, Manager, Mt. Vernon, O.

RED WING, MINN.
CASINO OPERA HOUSE.
Improvements completed. New scenery and opera chairs. Open time for first-class attractions.
GEORGE WILKENSON,
Sole Proprietor and Manager.

SCRANTON, PA. Liederkranz Music Hall.
New hall, new stage, new scenery—everything new. Open for dates about Jan. 15, '88. GEO. WAHL, Mgr.

WOONSOCKET, R. I.
NEW OPERA HOUSE.
Equal to any in New England. Will be ready to open Sept. 1, 1888. Auditorium on ground floor. Seating capacity 1,500. Size of stage 53x66 feet. Will control the business of forty thousand population. Now ready to make engagements for season 1888-9 with first-class companies. Address
F. S. WEEKS, Jr., Manager,
Woonsocket, R. I.

YORK, PA.
PARK OPERA HOUSE.
THE POPULAR THEATRE OF THE CITY.
On the ground floor. Lighted by electricity. Newly fitted and furnished. Ten sets scenery. Under new and popular management. First-class attractions wanted, and at popular prices. K. L. SAGE & CO.,
Lessees and Managers.

EDWIN STRATHMORE. At liberty to play juvenile and heavy characters.
Address MIRROR.

ETHEL BARRINGTON. Late as Nibs in A Night Off. At liberty.
Address MIRROR.

FLORENCE HAMILTON. Leading Lady.
Agnes Herndon Company.
Address as per route.

FANNY DENHAM ROUSE.
As Elim Jarvis in Lights o' London.
Address as per route.

JOHN SAUNDERS. Special engagement with Jennie Calef. Especially engaged with Windsor and Winslow's Town Lots. Jan 31, Windsor Theatre, Chicago.

J. H. LYON. Scenic Artist. Ten years on Southern circuit. No patent medicine scenery. Good work. Address care J. Tannenbaum, Mobile Theatre, Alabama.

KATE SINGLETON. First Old Woman and Character Actress. At Liberty.
Address 311 E. 63th street, N.Y., or MIRROR.

MARIE HILFORDE.
Leading Lady. Disengaged.
Address Agents or MIRROR.

MR. G. D. CHAPLIN.
Address 245 W. 11th street, New York.

MR. JAMES L. CARHART.
First Old Men.
Address 21 W. 31st St., or Simmonds & Brown.

MR. CORNELIUS MATHEWS.
Dramatic Author.
Address MIRROR.

MISS EARLE REMINGTON. Comedienne. With Charles A. Gardner's Karl Co. 1887-88, introducing her original topical song, "I Don't Know How Long it Will Last."
See Mirror Directory for address.

MISS STELLA REES.
With Robert Downing,
Season 1887-8.

PROF. LA DARE. Stage Dancing, Grouping, Posing, Minuet, etc., taught
No. 44 West 14th street, New York.

STEVE MALEY. Character Irish Comedian. Season 1887-88, Muldoon's Picnic. Thos. M. Murray as Muldoon; Steve Maley as Mulcahy. Under the management of Humphrey and Crossly. Address MIRROR.

W. H. MACK, JR.
As the Lone Fisherman in Evangeline.

O'Connor.
SID FOX, Manager.
THOMAS L. DIGGENS, Associate Manager.
Letters may be addressed 145 Fifth avenue (Actors' Fund), New York City.
JAMES OWEN O'CONNOR.

Miss Kate Forsyth.
TOURING IN ENGLAND.
Address all communications
Care J. S. MORGAN & CO.,
Bankers, London, England.

Floy Crowell.
TIME ALL FILLED.
Per route.

May Waldron.
With
ROBSON AND CRANE.
Seasons 1885-6-7-8.
Address all letters care of N. Y. MIRROR.

MISS
Emma R. Steiner.
Musical Director and Composer.
SOLICITS ORDERS.
Orchestrations for sale or rent
Address STEINWAY HALL, New York.

Marguerite Saxton.
With MARIE PRESCOTT CO.
SEASON 1887-88.
Address MIRROR.

T. D. Frawley
Leading Support to MISS CLAYTON.
Tour of A SAD COQUETTE.
Permanent address 1410 Boundary st. N. W., Washington, D.C.

Gabrielle du Sauld.
With DARK SECRET CO.
234 Broadway, Rooms 28, 29, 30, New York City.

Lizzie Evans.
C. E. CALLAHAN, Manager,
Havlin's Theatre, Cincinnati, O.

Miss Emily Kean.
SINGING SOUBRETTE.
Resigned from Le Voyage en Suisse.
Address 202 West 34th street, New York.

Edwin A. Locke.
DRAMATIC AUTHOR.
Uncle Dan'l, Messenger from Jarvis Section, The Jerseyman, Nobody's Claim, Si Perkins, Never Say Die, Cherub, etc.
Permanent address, Enfield Centre, N. H.

Mark Lynch.
SEASON 1887-88
With MRS. LANGTRY.
Address MIRROR.

Delle Shirlly.
LEADING.
With LOUISE POMEROY.

Edwin Arden.
Address as per route.

Esther Lyon.
LEADING BUSINESS with KATE CLAXTON.
Address MIRROR.

Will J. Duffy.
BUSINESS AGENT
LIZZIE EVANS.
Re-engaged season 1887-8.

Archibald Cowper.
FANNY DAVENPORT COMPANY, 1887-88.
Address 1207 Broadway, A. O. O. F.

W. S. Laureys.
Theatrical and Masonic Costumer.
781 Broadway, opposite Stewart's.

Maude Wentworth.
LEADING DISENGAGED.
Hunchback, Lady of Lyons, Leah, Romeo and Juliet, School for Scandal, East Lynne, Othello.
Address MIRROR.

Miss Ramie Austen.
Leading Emotional and Juvenile Actress. At liberty balance of season 1888-89. Address 251 W. 42d st., N.Y.

Mr. Dore Davidson.
Character Actor. At liberty balance of this and season 1888-89. Address 251 W. 42d street, New York.

Mr. Den Howe.
Eccentric Comedian, Old Men, and Heavies. Experienced Stage Manager.
AT LIBERTY.
Address care NEW YORK MIRROR.

Phil. H. Irving.
Manager Charles A. Gardner Co., in THE NEW KARL. Seasons 1886-7-8. Time all filled. Permanent address, Pitken & Vaughan, Printers, Chicago, Ill.

Patti Rosa.
Starring in ZIP and BOB, by authorization of LOTTA.

Verner Clarges.
In support of CLARA MORRIS.
Season 1887-8.

Edwin Booth.
Letters may be addressed care NEW YORK MIRROR.

Margaret Mather
J. M. HILL, Manager.

UNION SQUARE THEATRE, N. Y.
W. A. Whitecar.
As TOM COOPER.
Address MIRROR.

Marguerite Fish.
N. BEHRENS - - Manager
Address MIRROR.

Miss Kittie Rhoades.
Starring in
MAY BLOSSOM.
By permission of Gustave Frohman.
Address W. R. Ward, 16 Hoffman st., Auburn, N. Y.

Miss Adelaide Moore.
W. B. MOORE, Manager.
London address, 21 Salsbury street, Strand, W. C.
American address, P. O. Box 2904, New York.
American Representative, JEROME H. EDDY,
23 East 14th street, New York.
Attorneys, HOWE & HUMMEL.

Mr. Alfred Ayres.
224 WEST 15TH STREET.
Author of "The Orthoepist," "The Verbalist," "The Mentor," "The Essentials of Elocution," "Grammar Without a Master," etc.
ELOCUTIONARY and DRAMATIC INSTRUCTION.

Fanny Gillette.
LEADING LADY.
With ROBERT B. MANTELL.
Address all business communications to
AUGUSTUS PITOU, Manager, 1193 Broadway.

Miss Ray Briscoe.
AT LIBERTY.
Address MIRROR.

Mrs. Augusta Foster.
Heavy Leading.
Frederick Warde Combination, 1887-8.
Address MIRROR.

W. A. Sands.
Laura Le Claire.
As John Biddlecomb and Biddy Maloney in Alone in London, Third Season.
AT LIBERTY FOR SEASON 1888-89.
Permanent address 146 W. 4th street, N. Y.

Miss Emma Bell
and
Mr. Max Rosenberg.
EN ROUTE.
Permanent address 211 W. 52d street, New York.

Tom Martin
ARABIAN NIGHTS.
Permanent address, 15 Courtlandt street, New York.

What do you think of a Speaking Pantomime?
"I GUESS YAAS!"

Geo. H. Adams

Blanche Bunting
HOME COMPANY.
Madison Square Theatre, New York.

Ysabel Craigen
Specially engaged for The Bells of Haslemere, Boston Museum. Address MIRROR.

Notice to Managers and Actors.

Managers and Actors are hereby respectfully notified that FANNY DAVENPORT, by duly executed papers produced by the Messrs. Coudert Brothers, at their branch offices in PARIS, has obtained the exclusive privileges in SARDOU'S Drama of FEDORA, for the United States and Canada, and that in the event of any attempt making to produce printed or simulated versions of FEDORA, that firm will be called upon by all legal measures and at any expense to protect MISS DAVENPORT'S exclusive ownership of all the stage rights in FEDORA. All communications to EDWIN H. PRICE, Canton, Pa.

THE ZENITH OF SUCCESS ATTAINED. GREATER AND STRONGER THAN EVER.

BARRY AND FAY IN McKENNA'S FLIRTATION.

By EDGAR SELDEN. Pronounced by Press and Public superior to IRISH ARISTOCRACY and MULDOON'S PICNIC. Special Scenery, Original Songs, Catchy Music, Captivating Dances, Hilarious Situations.

AND A QUARTETTE OF PRETTY GIRLS.

The strongest comedy attraction in existence. Address as per Route.

J. A. REED, Manager.

A WORLD SURPASSING DRAMATIC REVOLUTION.

NEW PASSION'S SLAVE.

Next Season Greater, Grander, Bigger, Better than Ever.

NOW BOOKING FOR SEASON 1888-89. T. H. WINNETT, 866 BROADWAY, NEW YORK.

RIDLEYS'

GRAND STREET, N. Y.

THEATRICAL

Knit Goods.

First-Class and Well Made, at Much Lower Prices than the Same Class of Goods Have Usually Sold At.

English Cotton, also Lisle Thread Tights, and Shirts, both the Heavy and Fine Grades.

WORSTED, ALSO SILK TIGHTS, SHIRTS, HOSE, ETC.

Domestic, as well as Imported, Symmetries, Ballet Trunks and Vests.

GILT AND SILVER

Bullion Fringe, Tinsel Fringe, Lace Fringe, Spangle Lace, Plain and Spangle Stars, Plain and Colored Centres. Tassels, all Sizes.

SPANGLES IN ALL NUMBERS.

BRAIDS IN PLAIN AND FANCY.

JEWELRY.

Rhine Stone Hair Ornaments, Necklaces, Charms, Bracelets, Shoe Buttons, Scarf and Lace Pins, Ear Drops.

EDWARD RIDLEY & SONS,

309, 311, 313 to 321 Grand street,
56, 58, 60 to 70 Allen street,
59, 61, 63, 65 Orchard street, N. Y.

TITUSVILLE, PA.

Opera House.

For open time address

C. F. LAKE, Proprietor.

---

842 Broadway, New York.

ROOM 7.

I have opened an office at the above address for the purpose of forming tours for stars and combinations, negotiating royalties and arranging with managers for the production of new plays, and am also the authorized agent for the following works: Janet Pride, Led Astray, How She Loves Him, Forbidden Fruit, Pompoon, Flying Scud, Kids, After Dark, Hunted Down, Fool Play, Lost at Sea, Vice Versa, Jezebel, Sultaness, Robert Emmet (dog), Jennie Deane, Jennie Brown, Colleen Bawn, The Shaughraun, Arrah-na-Pogue and Pin Man-Cool.

MRS. R. M. LELAND.

Season of 1887-8.

MR. RICHARD MANSFIELD,

in

Dr. Jekyll and Mr. Hyde,
Monsieur,
A Parisian Romance.

Under the management of

E. D. PRICE.

LELAND OPERA HOUSE.

ALBANY, N. Y.

ROSA M. LELAND, - - Lessee and Manager

The only first-class theatre in the city, and best equipped house in the State. For open time address as above, or MRS. R. M. LELAND, 842 Broadway, New York.

THE AGE OF TAFFY.

A Comedy-Drama in Three Acts.

By DAVID R. YOUNG.

Star parts for Comedian and Soubrette.

SEE THE AGENT.

COPYING.

MRS. H. A. RICHARDSON.

THEATRICAL COPYIST AND TYPE-WRITER,
27 East 19th street (bet. B'way and 4th ave.)

HARRIET WEBB.

Public Reader.

Professor of Elocution and Dramatic Art. Amateurs coached. Plays read and criticised. Vocal culture, advanced elocution and preparing teachers a specialty. Engagements desired for readings, public or parlor.

12 East 23d street (Madison square).

Sixth Season

J. C. STEWART'S

TWO JOHNS

COMEDY COMPANY.

Better than ever. Best money attraction now travelling.

Time all Filled.

Address A. Q. SCAMMON, Manager.

Randall's Theatrical Bureau,

1215 BROADWAY, NEW YORK.

CHARLES FROHMAN and W. W. RANDALL, Managers.

Representing in New York all the leading theatres of the United States and Canada, and booking the leading attractions. A general theatrical business transacted.

ESTABLISHED IN 1885.

H. S. TAYLOR

Is Sole Agent for

THE FOLLOWING PLAYS FOR AMERICA AND CANADA:

THE STOWAWAY.
Comedy-drama in Five Acts.
THE GOLDEN BAND.
A Melodrama in Four Acts.
THE WITCH,
An Historical Drama in Four Acts.
A TRUE STORY, TOLD IN TWO CITIES
A Melodrama in Five Acts.
WITH THE COLORS.
A Melodrama in Five Acts.
THE AGONY COLUMN.
A New and Original Farcical Comedy in Three Acts.
HAUNTED LIVES.
A Melodrama in Five Acts.

For particulars and terms see or address

H. S. TAYLOR,
23 East 14th street, New York.

WANTED.

For a season of 12 weeks, commencing June 11. First-class attractions, consisting of Minstrels, Variety and Opera Companies, for the

Presque Isle Park Opera House
TOLEDO, OHIO,

Situated on the beautiful Presque Isle, four miles below the city. Boats going and returning every half hour. Accessible also by carriages. A beautiful drive along the river from the city. Opera House NEW AND WELL LIGHTED. SEATING CAPACITY 4,000. Full sets of scenery. Large stage and all modern improvements. Island lit with electric lights. I would like to negotiate with some of the above on sharing terms. Over 300,000 people were carried to the Park by the boats during the last season of ten weeks For full particulars address GEO. W. BILLS, Manager, Toledo, Ohio.

WANTED.

Legitimate Performers to Support Me, with Their Own Costumes.

MARBLE HEART, SHYLOCK, MELNOTTE, RICHELIEU, OTHELLO, HAMLET, STRANGER, RICHARD III.

Star Theatre, April 9, Week.

Tour to precede and follow New York opening. Send photos, age, experience, references, stature. ALLMAN HOUSE, 67 East 4th street, New York City.

JAMES OWEN O'CONNOR.

TELLULA EVANS

PRIMA DONNA SOPRANO.

Carleton Opera Company.

Address care MIRROR.

Important to the Profession

It is to your personal interest to verify our claim:

Highest Quality and Lowest Price.

If you are an artist, a saving to you of from 15 to 50 per cent. on your wig bills is that much earned. As a manager you can save from fifty to three hundred dollars on every production.

We work for some of the leading managers, to wit: Mr. Al. Hayman, Mr. J. C. Duff, Mr. Imre Kiraly and others.

HELMER & LIETZ
125 Fourth Ave.
NEW YORK.

C. BREHM

Historical, Theatrical and Ball

COSTUMER.

128 4th ave., cor. 12th st., New York.

Having largely added to the stock of costumes of A. J. COLE & Co. and T. W. LANOUETTE, we have now on hand the largest and most complete establishment of Historical, Theatrical, Ball and Fancy costumes in the United States. Entire wardrobes made up to order. Managers, Ladies and Gentlemen of the profession, will do well to examine our prices before going elsewhere. We furnish estimates and costumes at short notice, our prices are moderate, and style and workmanship will give full satisfaction The largest stock of Evening Dresses, Dominos, Armors, Jewelry and Swords on Hand. Amateur Theatricals a specialty. We refer to the Amaranth, Kemble, Hawthorne, Bulwer, Rival, Amateur League, Yorick, Booth, Phœnix Lyceum, Mistletoe, Fenelon, Roscius, Arcadian, Friendship, Young Men's Hebrew Association, and all the leading Literary, Church and Dramatic societies of this city, Brooklyn, Jersey City, Newark, Newburg and this vicinity. Costumes for Amateurs sent to all parts of the United States. The Ladies' Department is under the management of Mme. Katie Brehm, so favorably known for the past ten years at M. Lanouette's and A. J. Cole & Co.

THE EAVES COSTUME COMPANY,

68 East 12th st., New York.

Silk and Worsted Tights and Shirts.

Defy competition in price, style or workmanship. Managers and the profession generally will find it to their interest to get estimates from this old and reliable house. New wardrobes made up either for sale or hire. The largest stock of Armors, Theatrical and Operatic costumes in the United States always on hand. Out-of-town trade specially solicited.

GOODS SENT EVERYWHERE C. O. D.

BATONS GRIMES

(GREASE PAINTS)

MAISON DONA 27 RUE GRENIER, ST. LAZARE, PARIS. Fards, Rouges and Blanc, pour Ville et Theatre. An Improved Article, agreeably perfumed and harmless.

BOUFFES-THEATRE, May 6, 1887.

Bravo! Your DORIN'S STICKS are excellent with regard to hardness, tone and perfume. You have been very successful. I beg you to accept from my comrades and myself our sincere thanks. Your customers in future,

MAUGE, CH. LAMY, LEGRAND & JANNIN.

Wholesale Agents, 56-58 Murray St.

THE

CARLETON

Opera Company.

W. T. CARLETON, Sole Proprietor.

Address all business communications en route.

Geo H. Lennox.

Business Agent

Marie Prescott.

Invites Offers for

NEXT SEASON

as

MANAGER OR AGENT.

EXPERIENCED and CONSCIENTIOUS.

Address care PITKIN & VAUGHN, Printers, 100 Washington street, Chicago.

America's Brilliant Young Tragedian,

ROBERT DOWNING,

Under the personal management of

Mr. JOSEPH H. MACK,

in the

Grandest Production Ever Given of

Spartacus the Gladiator

Also productions of

Julius Cæsar, Othello, Ingomar, St. Marc.

PARADISE

A NOVEL — A NOVEL — A NOVEL

For Sale at BRENTANO'S AND ALL BOOKSELLERS. Price, 25c.

By LLOYD S. BRYCE.

Notice to Managers.

All Managers of Theatres are hereby notified that

ANNIE PIXLEY

is the exclusive owner of

M'LISS,

and that in the event of allowing any production of M'LISS in their theatres, they will be prosecuted to the full extent of the law.

ROBERT FULFORD.

C. R. GARDINER, Proprietor.

ZOZO, THE MAGIC QUEEN.
ONLY A FARMER'S DAUGHTER.
ONLY A WOMAN'S HEART.
FATE, by Bartley Campbell.
MORIARTY, THE CORPORAL.
HE, SHE, HIM AND HER.
THE REGENT'S DIAMOND.
ROSELLE, "not a Farmer's Daughter."

Address, Minnetrista Mansion, Newton, Conn.

Prosecution will follow unauthorized productions of any the above plays.

"Bien faire et laisser dire."

Clarence Montaine.

With the FLORENCES.

REV. GEORGE BRANDE in THE WAGES OF SIN, Season 1886-7.

Address A. O. O. F., 1127 Broadway.

George Wotherspoon.

METROPOLITAN OFFICE OF

FORBES LITHO MFG. CO., BOSTON.

74 West 23d street, New York.

John G. Sparks.

CHARACTER COMEDIAN.

At Liberty for Season of 1888-89.

Six years with Edward Harrigan in his various successes.

Address MIRROR.

Gracie Emmett.

Address Beacon Lights Co., en Route.

Edward N. Hoyt.

With

LOUIS JAMES AND MARIE WAINWRIGHT.

Season 1886-87-88.

Helen Barry.

LONDON, JANUARY AND FEBRUARY.

Union Square Theatre, Sept. 3, 1888.

Under the sole management of Mr. J. M. HILL.

Ed. H. Van Veghten.

As AMERICUS FLIPP in M. F. Dallett's Civil Service Comedy Co.

Address 1193 Broadway, New York.

E. P. Sullivan.

Late leading attraction with Atkinson and Cook, seasons 1885-86 87-88. At Liberty. Address 97 Clinton place. Permanent address 94 E. Front st., Trenton, N. J.

MISS FLORENCE HAMILTON

COMEDIENNE,

In her new Comedy-Drama, written expressly for MISS HAMILTON, by SCOTT MARBLE, Esq., entitled

MY HUSBAND.

Applications for time to be addressed to her Manager,

COL. D. A. KEYS, Gault House, Chicago, Ill.

ANOTHER HIT.

MR. T. D. FRAWLEY.

PAUL MORTIMER in A SAD COQUETTE.

THE ALBANY AND TROY PAPERS EXTOL HIS EFFORTS.

ALBANY ARGUS—Mr. T. D. Frawley is, if memory serves correctly, new in the line of leading roles, at least to Albany; but as the hero of the play he displayed marked ability, and divided the honors with the star.

ALBANY EXPRESS—Mr. T. D. Frawley, who assumes the leading male support to Miss Clayton, is thoroughly suited to the character of Paul Mortimer. He possesses reserve power, and in the intense and forcible passages appears to good advantage.

ALBANY JOURNAL—Mr. T. D. Frawley, who plays Paul Mortimer, the leading male role, is a young actor of remarkable strength. His work is very promising

TROY DAILY PRESS—T. D. Frawley, as Paul Mortimer, awakens enthusiasm. He combines fine acting with a face so frank and pleasant to look upon that he wins friends of everyone immediately.

TROY DAILY TIMES—Mr. Frawley sustained the character of Paul Mortimer with dignity, and divided the honors with the star.

TROY EVENING STANDARD—T. D. Frawley played Paul Mortimer, the jealous lover, with much spirit and effect.

TROY BUDGET—The support was good, notably T. D. Frawley as Paul Mortimer.

Mr. Frawley is Disengaged. City address 315 East 14th street.

The New York Mirror Annual

FOR 1888 WILL APPEAR SHORTLY,

CONTAINING:

A THEATRICAL DIRECTORY,

embracing an authentic list of all the dramatic companies on the road during the season of 1887-88,

THE PERMANENT ADDRESSES

of all the Actors, Actresses, Managers, Stage Managers, Property and Baggage Agents, Advance Agents, Press Agents, engaged in the theatrical business, with a list of Professionals at liberty. Also a list of American Dramatists and prominent Dramatic Critics,

LINE OF BUSINESS.

An important feature will be a classification of Leading Men, Leading Women, Heavies, Comedians, Character Actors, Juveniles, Soubrettes, etc., etc.

THE DRAMATIC RECORD OF THE YEAR,

A carefully prepared Diary of all the notable events in the theatrical world during the year 1887, comprising the production and casts of new plays, deaths in the profession, and all other dramatic occurrences at home and abroad, together with a critical review of the year.

USEFUL INFORMATION.

THE NEW YORK MIRROR ANNUAL will contain, besides the features cited above, various other matters of interest, the Inter-State Commerce Law, the Dramatic Bibliography of 1887, etc., etc.

PORTRAITS AND ART-WORK.

In connection with the Obituary List, the ANNUAL will present full-page portraits of prominent Actors and Actresses who have died during 1887. To the work will be appended a complete analytical index. The book will be bound in cloth, and the paper and press-work will be of an excellent quality.

PRICE, ONE DOLLAR.

*** A limited number of pages will be set apart for advertisements. Terms and other particulars furnished on application.

THE NEW YORK MIRROR,
Fifth Avenue and Twenty-first Street.

MR. H. C. MINER'S AMUSEMENT ENTERPRISES.

General Offices, People's Theatre, New York.

MR. H. C. MINER - - Sole Proprietor and Manager.

Mrs. JAMES BROWN POTTER'S American Tour.
Miner's People's Theatre, Miner's Brooklyn Theatre, Miner's Newark Theatre, Miner's Dramatic Directory, THE GOLDEN GIANT, with Mrs. McKEE RANKIN
Telephone Spring, 67 Cable, Zitka, N. Y.

ADMIRAL PORTER'S ALLAN DARE,
Miner's Zitka Company, Miner's Silver King Company.
Miner's Bowery Theatre, New York.
Miner's Eighth Avenue Theatre, New York.
European Agents, American Exchange.

TIME OPEN THIS SEASON AT

BIDWELL'S NEW ORLEANS THEATRES

Weeks commencing Feb. 19 and 26, March 4, 11, 18 and 25, April 1, 15 and 22.

ALSO FILLING DATES FOR SEASON 1888-89.

APPLY DIRECT TO

DAVID BIDWELL, New Orleans.

"Nos if no regallok."

GEO. W. JUNE,

ADVANCE-MANAGER.

DISENGAGED.

Telegraph INDIANAPOLIS, Indiana.

Mr. Louis James.

MARIE

WAINWRIGHT.

Address GUSTAVE A. MORTIMER,

As per route in MIRROR.

E. H.

VANDERFELT.

AT LIBERTY SHORTLY.

Letters care of

E. H. SON, 947 Broadway.

Hattie Haynes.

Character and Comedy Old Women.

Address MIRROR.

Virginia Marlowe.

Leading Juveniles. Nora in Kerry Gow—J. S. Murphy's Company—Season 1887-8.

Sydney Chidley.

SCENIC ARTIST,

Care N. Y. MIRROR.

Fall and Winter Styles.

NOW READY.

Our Stock is completed for this season, comprising everything for Gentlemen's Wear, and is now open for your inspection.

J. B. DOBLIN & Co.

TAILORS AND IMPORTERS,

134 Bowery.

Samples and self-measurement chart mailed on application.

HAWTHORNE

COSTUMER.

4 East 20th Street, New York.

Lincoln Wagenhale.

SEASON 1886-87-88.

With ROBERT DOWNING'S GLADIATOR CO.

Address MIRROR.

Eugene O'Rourke.

CHARACTER, DIALECT AND SINGING COMEDIAN.

AT LIBERTY.

Late with Mrs. Dion Boucicault's My Geraldine Co.

Address 118 White street, N. Y., or Simmonds & Brown.

Lithgow James.

BARITONE. AT LIBERTY.

Address Barnett Castle, England.